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The Fellowship of
The Pennsylvania Academy
of the Fine Arts.

SUPPLEMENT TO ART AND PROGRESS
JULY 1910 Vol. I, No. 9.

THE PROCEEDINGS

OF THE

FIRST ANNUAL CONVENTION

OF THE

AMERICAN FEDERATION OF ARTS

HELD AT
WASHINGTON, D. C.
MAY 17, 18, 19, 1910

PENNA. ACADEMY
OF THE
FINE ARTS

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PROCEEDINGS

OF THE

FIRST ANNUAL CONVENTION

OF THE

AMERICAN FEDERATION OF ARTS

FIRST SESSION

TUESDAY MORNING, MAY 17, 1910

The Convention met in the Red Parlor of the Willard Hotel and was called to order at 10 A. M. by the President, CHARLES L. HUTCHINSON.

THE PRESIDENT: We who live in Chicago think we made a great sacrifice when we let one of our best citizens come to serve the nation. We do not say that we have given him to the nation, because we have only lent him. We are patiently awaiting the time when he shall come home, for we miss him and we need him. While at home we speak of him sometimes as Mr. MacVeagh, sometimes some of us are even a little more informal than that; here, you know him as the Secretary of the Treasury, but with you as with us he is known, or will soon be known if he is not already, as a man who is ever interested in anything and everything that tends to make the artistic, the intellectual, or the moral life of the community in which he happens to live better.

It is my honor to present the Secretary of the Treasury.

ADDRESS OF WELCOME

BY HON. FRANKLIN MACVEAGH,

SECRETARY OF THE TREASURY.

I was asked to come here to say a word of welcome; but, really, it is rather, as it turns out, to receive from my friend here a welcome in such delightful and friendly language that I am a little at loss to express my own and perform my duty. Of course, I have no authority to welcome you to Washington. Indeed, I am not sure if one of our three Mayors—you know we are a city of three Mayors—should learn that I have assumed to welcome as important a body as this to the city of Washington that I would not be subject to arrest. Three Mayors, by the way, are not a bad thing, and we have here an extremely well-managed city, not the best city in the world, but a city that is promising to be the best city in the world in government and in those features in which your organization is so greatly interested.

Without regard to my authority, the welcome is your due, and any citizen of Washington, if privileged, would extend it in the heartiest terms. About that there is no question, and I am very glad I am here, with or without authority, to extend it to you.

You have come to the right city to hold your Convention. In the first place Washington is the most delightful city at this season of the year in the country to visit, and, moreover, it is of more general interest to a wideawake American body like this than any other city.

But, it is not simply that it is agreeable to you to come to Washington; it is especially desirable that you should come to Washington. You will learn about Washington, and you will grow, I hope, more and more interested in promoting here the things that your Association was organized to promote throughout the country. This will be a great help, for it is a favorite notion of mine, which nobody seems especially eager to exploit, that it is most important for the whole nation that Washington should be made a model city, a standard city, a city that shall work out and establish the standards for the municipalities of the country. And it can be done so easily. There is unlimited means to begin with; there is the absence of many of those political difficulties which, in the ordinary city, block such movements; the way is clear, and there rests upon the National Government, it seems to me, the responsibility of making this a model city—the opportunity for the making of a model city being more at hand here than elsewhere and more easy of accomplishment; and being a central city, that is, the capital of the Nation, it would have the influence of an example, the influence of a "City placed upon a hill." Of course, when I refer to the duty of the Government in this respect I do not confine myself to the interests of art and beauty, but to all of those things which enter into municipal problems. Here they can be worked out to a very great extent. Not all of them, because this form of government is differentiated, necessarily, from the form of government where things are done under the franchise, so that we cannot work out all the problems here that confront American cities. But the Government can work out the most of them, and you can see, I think, very quickly what an important service it would be to this country, if the United States Government did establish here a model city. Therefore I think that it is most important that you should come here and become interested in this city, and direct a certain part of your energies toward perfecting things which are so promising—the things which concern your organization.

I am not only going to say this word of welcome, but I also want to congratulate the American Federation of Arts upon its organization, and I wish, as a layman, to make my thanks to the men and women who have brought it about. It seems to me a most important movement. The thing which strikes and most interests me in this federation of art societies of the nation is the note of universality that there is in it. The individual arts might get on very well by themselves, possibly not so well as if they were helped by a federation such as you have formed, but well enough. The significant thing to me, however, is that you stand, whether consciously or unconsciously I do not know, but you stand for the universality of art; and that interests me profoundly. It is when art becomes spread out all through our lives, all through the life of the community, that it becomes a wholly human thing. There is absolutely no limit to the field and province of beauty. That has been known and recognized in the world, and in the old times a great deal more than it is in our later times; and the evidence of your development of this matter of universality is to me one of the most interesting things in our immediate present. The spread of the sense of the need of art and beauty in everything, out of doors, and in doors, on canvas and off canvas that you are promoting, is, to my mind, very valuable. And that is one of the things for which I thank you.

Another thing is that it is very interesting to me to watch the rise—the distinct and palpable rise in the valuation placed upon art and beauty in this country. Every ten years, every decade, shows a marked difference, a marked rise in the estimate that the public, that is, the people, put upon art and beauty. I believe myself that we are, and have been for some time, laying the foundations for the greatest age of the spirit that the world has ever known, for a period and epoch of the spirit which will match and finally exceed the preeminence of those periods of Athens, which so far practically set all the standards.

Of course, a man whose business is that of the Secretary of the Treasury is supposed to be more interested in the rise of property values, and perhaps such a man had better stick to his own business—the traditional shoemaker to his own last—but I feel quite as great an interest in watching the rise of the values of art and beauty as in watching the rise of the material interests of the country. After all, as people of intelligence know, art and beauty are much more nearly the ultimate things of life than the material things, or than any other things. They are the things which persist. In respect to most of the oldest countries all that is left is the record of art and the suggestion of their interest and beauty. But that is not all, for the greatest art is associated with the greatest thought. It was so in Athens, it will be so in this coming period of which I spoke. The greatest art is the result of the most vitalized condition, the most highly vitalized condition of the spirit, and that same condition produces the other thought of the world, so that the rise of which I speak is a part of the entire evolution of the human mind and the human spirit.

Just one word more, Mr. Chairman: I had not the slightest thought of saying as much as this, but having spoken of myself as the Secretary of the Treasury and having intimated that in that relationship I have little to do with your interests, I am reminded that I have done an injustice to the Treasury Department. For that department really has more to do with your interests, more to do with art, more to do with the creation of beauty than all the other departments in the Government put together. We here are the greatest builders the world has ever seen. The Treasury Department across the way is the greatest builder in the world. None has ever rivaled it. It is a builder every hour; and, moreover, it is not building simply for utility. Every building which it puts up is an answer to the demands for attractivenes through art and beauty upon the part of the community in which it is placed—so that this Treasury Department, with all its money bags, is giving a great deal of its thought, a great deal of its life, to the very things which your organization is formed to promote. During this administration I hope, with the aid, especially, of the Supervising Architect, Mr. Taylor and the Assistant Secretary, Mr. Hilles, who is particularly interested in this side of the Treasury Department's activities, we may be able to take yet another step forward toward expressing the allegiance of the Government to the ideas you represent.

There has been, as all of you architects know, a very great improvement in the last seven or eight years in the spirit of the Government in respect to its architecture, and there are a great many instances now, throughout this country, of very notable structures erected under the supervision of the Treasury Department. But what I should like to see is the same care and thought and interest shown in every little building that is put up, in any small place in the country, and I believe that it would not be too brash to promise you that some such thing may in the near future be found in the Government's work.

We have another alliance just now in the Treasury Department with what concerns you. After many years we have, as you know, adopted a Free Art Law. It was done deliberately, with full intent, and after years of agitation and

consideration. Many of you here were undoubtedly instrumental in bringing it about. As a layman I had something to do with it myself for a good many years. Now that law is going to be administered in the spirit in which it was passed. It was passed honestly, with an honest, open, frank, free intent that art, just as far as the limits of the law went, should come in free and should come in without too much trouble and too much annoyance. And while the Treasury Department, under this administration, proposes to administer all laws as strictly as possible within the intent of Congress, the Treasury Department knows what the intent of Congress was in respect to the free art law, that it was a generous intent, a large intent, and so it shall be administered.

I want to leave with you my best wishes for a successful, pleasant, enjoyable convention, and I also hope that you may individually find Washington, whose welcome I have assumed to give you, a pleasant place to visit.

THE PRESIDENT. I think, after listening to the words of Mr. MacVeagh, I voice the sentiment of all when I say that if the Federation of Arts had the appointment of the Secretary of the Treasury, it would vote unanimously for him.

It is inspiring to be here in this City of Washington, it is stimulating to meet so many men and women of our country that are actively interested in advancing the fine arts, in all the branches, and we shall go home inspired to do better work and be encouraged in the work that we are trying to accomplish, if nothing more is the result of the Convention. It devolves upon me to appoint the following committees:

Nominations: Glenn Brown, Sylvester Baxter, Florence N. Levy, Howard Van D. Shaw, C. C. Zantzinger.

Credentials: Marvin F. Scaife, James Henry Moser, T. Wayland Vaughan, Mrs. C. W. Richardson, Mr. Charles Lamb.

Amendments: James M. Johnston, A. J. Parsons, E. H. Blashfield, H. W. Corbett, Arnold Brunner, Archibald Hopkins.

New Business: E. T. Hartman, T. Lindsey Blayney, W. P. Silva, W. A. Griffith, J. W. Pattison, Hugh Roberts, Roland L. Boutwell, Percy MacKaye.

Ways and Means: Hennen Jennings, E. A. Crane, Lloyd Warren, Leila Mechlin, Wm. A. Boring, Geo. B. Post, Glenn Brown.

Now the President will proceed to deliver, by proxy, his address on the instalment plan, and the first is the Report of our Secretary, Mr. Millet.

REPORT OF THE SECRETARY.

F. D. MILLET.

As a preamble to the First Annual Report of the Secretary of the American Federation of Arts, it is proper to record the fact that the Federation was organized at a convention of representatives of various Societies and Institutions interested in art, who were invited to meet by the National Academy of Art, an organization established nearly twenty years ago for the general purpose of advancement of art in this country, and holding a charter from Congress. The Convention was held in Washington on May 11, 12 and 13, 1909,

and the expenses thereof, including the publication and distribution of the proceedings of the convention and the constitution, were paid out of a fund subscribed by the regents of the Academy for that purpose.

Organization and Development.

Immediately after the convention Mr. Glenn Brown, the Secretary of the National Academy of Art, sent to the officers of the Federation chosen by the convention a formal notification of their election. The Treasurer alone declined to serve as elected, and Mr. A. J. Parsons consented to act as Treasurer until another should be regularly chosen. A Board of nineteen Directors was appointed by the committee authorized by the convention to act in this case with full powers, and only two of the number declined to serve. One substitute was appointed and one vacancy remained unfilled until the meeting of the Directors in November.

A temporary office was opened at once, a stenographer employed, and in June over 300 signed letters were sent to different organizations inviting them to become chapters, and nearly 4,000 circular letters were sent to architects, sculptors and painters inviting them to join the Federation as associate members. A copy of the constitution was enclosed with each letter.

Approximately, 300 associate members were enrolled within a few days, but the responses from the societies and institutions were at first comparatively few, because they had, for the most part, held their last regular meeting of the season.

The proceedings of the convention were printed after the delay of a month, caused by the illness of the official stenographer; but an edition of 700 copies was printed in July and one of 300 in September. Copies of the proceedings were mailed to over 300 organizations and, up to September 1st, to associate members as well.

It was understood from the beginning that the way to make the Federation widely useful and permanently successful was to make use of the usual means of publication and promotion, namely, a special periodical publication. After exhaustive study of conditions and possibilities it was decided to draw up a plan for the publication of a magazine and submit it by letter to the Directors for their approval. The majority of the replies were favorable to the scheme, and Miss Mechlin undertook the labor and the responsibility of editing the publication for the first year without compensation. The officers of the Federation and some others, ten in all, were asked to become guarantors to the amount of $3,000, to meet the cost of the publication.

Senator Root, Hon. Robert Bacon, Charles L. Hutchinson, Herbert Adams, Ralph Adams Cram, A. J. Parsons, Hennen Jennings, J. C. Schaeffer, Marvin F. Scaife and F. D. Millet became financially responsible, jointly, for the above-named sum.

The necessary study of the practical problems was then immediately begun; a name was adopted, "Art and Progress," and a large number of experts and possible contributors were either seen personally by the editor or corresponded with. The scheme appealed favorably to all who were consulted and a great deal of valuable advice and expert suggestions were voluntarily and freely given. A grateful acknowledgment for this assistance is here formally tendered by the Editor and the Secretary.

The Secretary went abroad about August 1st and the Assistant Secretary conducted the business of the Federation until December 1st, visiting various cities and securing a large number of chapters and associate members. The Directors of the American Institute of Architects gave permission to the Federation to have its permanent address at the Octagon, 1741 New York Avenue, the Trustees of the American Academy in Rome agreed to share the Academy room in the Octagon with the Federation, and an office was opened there in September.

The first meeting of the Board of Directors was held in Washington on November 4, 1909, nine members being present. The Assistant Secretary, in the absence of the Secretary, presented a fully detailed report of the organization, the promotion and the general work of the Federation.

The President appointed at this meeting the following Executive Committee, in addition to the President and Secretary, who are members ex-officio: Glenn Brown, Theodore N. Ely, Hennen Jennings, A. J. Parsons, Josias Pennington.

Later, the President appointed the following committees, as provided for by the constitution. All with the exception of Craftsmanship and Government art have their full number of members:

Exhibitions: John E. D. Trask, Chairman, Walter Scott Perry, Francis C. Jones, Adolph Weinman, Henry Turner Bailey.

Painting: John W. Alexander, Chairman, E. H. Blashfield, E. C. Tarbell, Ralph Clarkson, William M. Chase.

Membership: F. D. Millet, Chairman, A. J. Parsons, Glenn Brown, Hennen Jennings, Josias Pennington.

Landscape: F. L. Olmsted, Jr., Chairman, O. C. Simonds, John Nolen, W. H. Manning, Martha Brookes Brown.

Sculpture: Herbert Adams, Chairman, D. C. French, Lorado Taft, Bela Pratt, Charles Grafly.

Craftsmanship: E. H. Wuerpel, F. A. Whiting, Helen Plumb, F. S. Lamb.

Convention: Glenn Brown, Chairman, F. D. Millet, A. J. Parsons, Thomas Nelson Page, Marvin F. Scaife.

Museums: Edward Robinson, Chairman, Arthur Fairbanks, Halsey C. Ives, William M. R. French, W. H. Fox.

Architecture: Ralph Adams Cram, Chairman, Charles A. Coolidge, Howard Shaw, Cass Gilbert, John M. Carrére.

Government Art: Glenn Brown, Chairman, S. P. B. Trowbridge, Theodore N. Marburg, Charles L. Freer.

Mrs. E. W. Pattison, of St. Louis, Chairman of the Art Committee of the General Federation of Women's Clubs, was unanimously elected to fill the existing vacancy in the Board of Directors.

Miss Leila Mechlin and Miss Mary M. Newport were appointed to represent the Federation at the Convention of the American Civic Association, held in Cincinnati from November 14 to 18, 1909, and Mr. Glenn Brown was appointed to represent the Federation at the National Waterways Congress, held at Washington, December 9th.

Since the first meeting of the Board of Directors Mrs. E. W. Pattison has been asked to represent, informally, the Federation, in her capacity as Director, at the Convention of the General Federation of Women's Clubs, now in progress in Cincinnati, and Mr. Charles Mulford Robinson has represented the Federation at the National Town Planning Conference, held at Rochester.

A resolution was unanimously passed thanking the National Academy of Art for their services in calling the convention at which the Federation was formed and for their generous assistance in printing the proceedings and the constitution.

The second meeting of the Board of Directors was held yesterday at which the Secretary presented a detailed report of the work for the past six months.

Two meetings of the Executive Commitee have been held; routine business only was transacted.

Publicity and Promotion.

In order to circulate as widely as possible information regarding the Federation, in addition to the means above referred to as the initiatory steps in the development of the Federation, lists of persons who were likely to be interested in the movement were obtained from the museums and other institutions in the large cities of the country, and some ten thousand circular letters were sent out briefly explaining the purposes of the Federation and inviting cooperation. Partly as a result of this action the Chapter membership has in-

creased since the meeting of the Board of Directors in November from 53 to 93, and the associate membership from 569 to 908; there are, in addition, two life members.

The publication of the magazine, "Art and Progress," the eighth number of which is issued today, has been the most powerful agent in the promotion of the Federation. Almost every individual who has recently joined the organization has been brought in through this agency. Nothing has been spent in advertising the magazine, but public attention has been called to it by the favorable press notices which it has received all over the country. It has already made a place for itself and will soon be a valuable asset. Only half of the Guarantee Fund has been called in. The Secretary calls the attention of the convention to this indispensable factor in the work of the Federation, to this vital element in its existence, and earnestly recommends that a committee be appointed, a part of whose duty shall be to study this subject with care and report on it before the convention adjourns.

Special Work.

The most important work done by the Federation thus far, and one of the special activities for which it was organized, has been sending out exhibitions of pictures. This work was done without calling upon the committee appointed to undertake this duty. Thirty-eight paintings by prominent American artists were sent to Fort Worth, Texas, where they were exhibited December 20, 1909, to January 20, 1910, and afterwards in New Orleans for two weeks. From there the collection, with a few withdrawals and more additions, was sent to St. Paul, where it was shown from March 8 to March 12. It was next sent to Minneapolis and exhibited from March 26 to April 5, and then to New Ulm where it was shown from April 14 to April 25. Thence it was shipped to New York, where the pictures were returned to their owners.

In each of these cities the exhibition was remarkably successful and the attendance was large. Sales were made in Fort Worth and New Orleans, but the most important result of the exhibition in the former city was the formation of an Art Association, which includes four cities, Fort Worth, Dallas, San Antonio and Galveston, a delegate from which attends this convention.

Thirty-five pictures were sent to Meadville, Pa., and were there exhibited from April 14 to April 29.

Thirty water colors loaned by the artists and thirty-five large photographs of famous monuments and other works of art loaned by the Library of Congress were recently sent to Henderson, N. C., and thence to Oxford and Goldsboro.

In all cases the expenses of packing, shipping and insurance have been paid by the societies soliciting the exhibitions. Requests have come from various parts of the country for exhibitions next season, and it is certain that this branch of Federation work will develop fast, now that a start has been made.

Lectures on American painting, American sculpture, and civic art, each supplemented by fifty lantern slides, have been sent to Greensboro, N. C., where they were enthusiastically received, and others requested for next season. This particular branch of work can be developed into an active lecture bureau in a very short time, if the Federation decides to carry it on. There are thousands of lantern slides lying idle in various institutions which may be available under favorable restrictions, and a wide field of usefulness lies open to the Federation in this direction.

The only direct effort made by the Federation to influence Congress was in the case of the projected International Exposition of Art and History to be held at Rome, Italy, in 1911. Five hundred letters, signed by the Secretary, were sent out in the name of the Federation, urging individuals to appeal to Congress to pass an appropriation large enough to secure an adequate representation of American Art in this exposition.

In addition to the methods of promotion above described, editorials have been written for and published in the *Boston Transcript,* the *Outlook,* the *Architectural Record,* and many notices have been inserted in the *Washington Star,* the *New York Times,* the *International Studio* and other newspapers and magazines.

Miscellaneous.

The Secretary earnestly desires to impress upon the Convention the great importance of the work already successfully begun and the necessity of the careful and exhaustive study of the problems of finance, extension of activities and expansion of organization. He congratulates the Federation upon the results of its first year of usefulness in the cause of art.

In closing, he has the pleasant privilege to say a brief word of thanks to the President, the Treasurer, Mr. Glenn Brown, and others who have earnestly worked on behalf of the Federation, and particularly to express his grateful appreciation of the services of Miss Mechlin, whose unswerving faith, enthusiastic optimism and untiring devotion has made the Federation a possibility. She has carried on with tact and skill much of the business of the Federation, has conducted the magazine, "Art and Progress," as editor and promoter, with remarkable ability, and in general has given for the period of a whole year her best thought, her energy and her highest effort to the Federation.

The report of the Secretary was unanimously adopted, the question of the magazine being referred to the Committee on Ways and Means.

The Treasurer's report was then read:

Washington, D. C., May 12, 1910.

To the American Federation of Arts:

The Acting Treasurer has the honor to make his annual report for the year ending May 16, 1910, of receipts and disbursements, as follows:

Receipts.

Life members:		
Mr. George Innes, Jr.	$100.00	
Mr. C. H. Hutchinson	100.00	
		$ 200.00
Chapters		1,345.00
Associate members		1,827.27
Subscriptions, etc., "Art and Progress"		197.90
Guarantors:		
Mr. Hennen Jennings	$150.00	
Mr. A. J. Parsons	150.00	
Mr. Marvin F. Scaife	150.00	
Mr. Herbert Adams	150.00	
Mr. J. C. Schaeffer	150.00	
Hon. Elihu Root	150.00	
Mr. Ralph Adams Cram	50.00	
Mr. Robert Bacon	150.00	
Mr. F. D. Millet	150.00	
Mr. Charles H. Hutchinson	150.00	
		1,400.00
Total receipts		$4,970.17

Disbursements.

Publishing "Art and Progress"		$2,313.95
Office expenses:		
Clerical services	$400.23	
Postage	160.27	
Two typewriting machines	123.50	
Furniture	40.14	
Travel	64.69	
Stationery	41.60	
Janitor	31.40	
Fuel	42.33	
Telephone service	21.43	
Miscellaneous	68.64	
		994.23
Printing		729.41
Assistant Secretary		900.00
Total disbursements		$4,937.59

Statement of Account.

Total net receipts as above	$4,970.17
Total net disbursements as above	4,937.59
Balance on deposit with Riggs Bank	$32.58

Respectfully submitted,

A. J. Parsons,
Acting Treasurer.

The report was unanimously accepted.

THE PRESIDENT. For many years we have been charmed and inspired by the art of the next speaker, George de Forest Brush, and now we are to be enlightened by his experience and his knowledge, for he is to speak to us upon "Modern Art Development." I have great pleasure in introducing Mr. Brush.

MODERN ART DEVELOPMENT.

ADDRESS OF

GEORGE DE FOREST BRUSH.

Mr. President, ladies and gentlemen: I made a few remarks the other day in Boston after which I was charged with having pointed the finger of scorn slightingly at some of our noblest institutions and at our teachers. That was the farthest from my mind of anything in the world, and I am going to try to make it right this morning.

I feel that this subject before us is entirely removed from the question of criticism, for if there is anything that I don't like it is a professional critic, and next to that if there is anybody I dislike a little more it is the amateur critic. There isn't much need of criticism in this world. An afternoon's good work is worth a lifetime of criticism. That is the way I feel, and I don't mean to have any mistake made this morning with this audience. I would have it understood that the fault-finding that I intend to do is not fault-finding but a pointing out of certain facts that we have got to face, facts that are world wide, facts that to face is like losing one's religion. It is one of the most wholesome things, however, in the world to lose every religious idea you ever had and get down to rock bottom, and then find there is no bottom, nor top to anything, but ethics and a good life—that is all. It is one of the best things that can happen to a nation to lose its religion, and it is one of the best things in the world to be anarchical in your ideas of government and everything, to lose all control, to lose all dependence upon tradition. And then you come back and find out how very necessary and how beautiful a certain kind of submission is. I say there is no freedom that is acceptable to me but great submission. The Egyptians were never allowed to remove their arms from their statues for ages. They were trained to submission even in their sculpture, and it gave birth to the greatest school of sculpture in the world. We have got, I say, to face this morning and many times what my friends have called criticism, which I don't call criticism—the actual situation before the art world today. I will not dwell too long on it. I want to pass merrily the happier theme of the good things we are going to do; that is always pleasant, but we cannot ignore our situation. The actual fact today is, from my point of view, that, in spite of this enormous interest in art, in Texas and everywhere throughout our country—this rising passion for the beautiful—in spite of that and the enormous number of people studying art, which was ten thousand in Paris when I went there and is now about forty thousand, the actual fact is that the things that we have to offer to these hungry and thirsty people are becoming more and more meager. It seems as though the stream of art had dried up and dwindled down and gone into the sand at this moment, among all races of the earth. We have actually, it seems to me, touched bottom. I am not only speaking of painting and sculpture, nor am I forgetful of those noble individuals who have done wonderful work in spite of all this —I am speaking of the world's movement. We have fallen down very low, and you will agree with me, I think, when I recall to you the other arts:

music, the drama and literature. I ventured to praise a little genius, a little woman, the other day who is composing music, from my point of view, delightfully—I ventured to praise her to a critic. I said, "I wish you could hear her." He said, "It is not necessary; I don't want to hear her; she can't do anything—there is only one man in the world that can do anything with music." And, he mentioned his name. "Well," I inquired, "what does he do?" "I confess," he replied, "that it is depressing work—the fact is it makes me blue when I come away from his concerts. He does not dwell upon the beautiful, but gives you only emotions of the horrible." How long are we going to praise this Dr. Jekyll and Mr. Hyde art in the drama?—impressions that we wish we had never felt. We have had every kind of horror exposed in our annual exhibitions in the last thirty years. No wonder if a plain-spoken man, looking at some of our modern exhibitions, comes away saying: "Is that what you call art? If it is, I don't care about it." But, worse than the annual exhibitions, are the exhibitions of the Independents. I recently visited such an exhibition in New York, and, honor bright, I thought it should be closed by the police. When we were young, we were taught by our mothers and our fathers that art was a beautiful thing to accomplish, that it was an inspiring thing, it was to lead us out of the dull routine of life, but the figures down in the Independent's exhibitions had no such effect.

We come to the causes of this condition. I don't believe that the people throughout the world are so degraded as these figures seem to indicate. I don't believe any such thing at all. I think the whole race is in a very good state for progress, but the cause of this condition is largely that the people who are apparently or supposedly pursuing art are not in a good way. The artisan has passed away, and it is out of the great army of artisans that the artist is formed; it is an evolution. If you look upon the Italian paintings and sculptures you will trace them back to the artisan. You will find a school of artisans that did something, who loved their work, who loved to complete a thing in their hands and knew how to do it; and out of such a school of artisans were born great artists. But our machine has done away with these. Now, it is a weak point of all our schools and academies and institutions devoted to training the young to an art career, that they do nothing of the kind. They find that it is more practical to teach them "applied design," as they call it. I would almost rather be a plumber than an "applied design" artist. They teach them, they say, to be practical, so that they can go out into the world and find occupation with some manufacturer. Manufacturing is not art; it is just the reverse. It is making the most ugly things in the world. Indeed the manufacturers will always tell you "I have been doing some missionary work, but I am not going to do it any more. I am going to make what will sell." You cannot set young men or young women to designing for wall paper and expect them to become artists. Just the very thing that they should learn to do to be artists is to make a charming variety in their design, and just the thing they cannot do is to make variety in it if they are working for a manufacturer. They have got to make designs adapted to a machine that can turn out something by the hour.

Now, we have got to face the fact that the artisan has been absorbed; he has been taken up in the mills and factories, and we have none of them left. We are in a very bad plight for a foundation for artists. That is the first thing that we have got to meet—the poverty of our situation.

The next thing we have to meet is the poverty of our surroundings in our art academies, those that are attempting to train men and women to be painters and sculptors. And just there I want to say that I am most happy over the formation of this Federation, for it can do a great work; it can do it very soon and be of the greatest service to the country. Now, the law of human progress

is through more and more co-operation; and the thing the Federation can accomplish is just what is most needed at this moment—to correct this condition of the lack of art in the world. And it can help to correct it very simply in a way that yet has not been attempted. If you will notice, the practical experience of any individual going into any of our academies, it is this: Walk into the academy. You are shown the antique room. It is not antique; it is just some old dirty casts from the antique. It makes a great deal of difference whether you are really looking at the antique or at dirty old casts which the janitor has painted over every spring. But people don't think about it. They say "my daughter is in the antique department." "Is she, well, I don't wonder she wants to graduate." They are all thirsty to get out of the "antique" department, all young aspirants for art, and I don't wonder at it; but they would not if they were facing the real antique. You pass from the antique into the life class, where they draw from the nude. Well, the great fault is that the figures they draw from are not beautiful enough. You will find that right straight through the whole school. There is a lack of any head who says, "This shall be a life of beauty. You are to commune with the beautiful." There is no such thing. The rooms are dirty and soiled and marked up by students. There is not one bit of beautiful property to be seen anywhere. Now, these figures which they draw and paint, you may call them "Weekly stunts," and just that sort of stunts they go through. They never spend more than a week on it. As Sir Joshua Reynolds says, in his splendid lectures to the young, "This habit of doing things hastily and sketchily, and never applying yourselves in the early days to severe and long toil, debauches the mind, and you can never return again to that severity and precision which is demanded in the arts." That is what happens in our art schools. It is a figure every week. That is too fast. But, the point I am coming to is—we pass into the still life room. Do you know, if I had my way, I would never let another onion come into the academy. You know, we have to laugh sometimes; we have to laugh at the absurdity of our own situation. If you could contrast some of the fine speeches on the glorious future of this country with one of the rooms in the usual academy—the little collection of bottles and onions and scraps of things that are supposed to be reproduced by advanced students—it is humorous. What I want to say is that this Federation can do a great deal to change this situation. Do you know how this could he changed immediately? If the people were interested in the future of our country, the people who have wealth, the people who have not, those who are interested, if they and the heads of our museums, would make up their minds that the most important use that could be made of the antique possessions which come into this country, the most immediate use that could be made of them is not to store them all in museums, but to give over a few—loan them, to the people to have in their hands to reproduce, a great advance would be made. That is a step that must be taken. There never will come any art except we lean upon the past. That is what the ancients did, and that is why they developed so beautifully—because they leaned upon that which was done. Münsterberg says: "The passion of Americans is for self advancement." Perfectly true—we want to express ourselves entirely, completely, free from whatever has been said or done; we want to be unique and original. Our young artists are crazy to do something that was never seen before. Well, most of us never want to see it again. Showing ourselves is not the thing. Raphael was the greatest borrower that was ever heard of; the greatest man for leaning on the past and applying whatever good things he could find to his own business. I do not want you to lose sight of or forget this point: We want to establish a new institution, full of wonderful and beautiful things, and we do not have to do it instantly. A few beau-

tiful things will be very grateful to the thirsty art students. We want beautiful carvings, and pottery, and every kind of thing, and not to consider them too precious to give over to the students for their imitation; and it is through working and living in contact with those beautiful things that we may make an entirely new start. It will be just like watering a plant that has absolutely begun to wither up, if you will undertake that one little mission at this moment.

I have pointed out what not to do, in order to secure something better in the way of art. Keep away from the mechanical. I cannot say it too sincerely to our architects, nor to all classes of people who are attempting to build something beautiful. Keep away from the mechanical. Don't think when you send children to school, and they are going to learn about Arabic ornamentation that they are going to learn the essential thing. The essential thing about Arabic ornamentation they are going to skip. Why? Because, they are not going to be shown any Arabic ornamentation; they are going to be handed a volume of Owen Jones. Let me tell you what happened to Owen Jones; just what happens to everybody else that gets out a book on those things. The Arabic ornamentation is done by a German lithographer, and the charm of Arabic ornamentation is gone; every leaf is mechanical. That young person studies that mechanical ornamentation, and if you copy that leaf out of Owen Jones' book into architecture, if you put it into design of any kind that design is done for; it is dead. You cannot get anything suitable that way. I think frequently that if an architect attempts to erect a building like the Parthenon or another antique building that it would be a good deal better to go the two thousand miles just before he does it and take the most careful observation, because if you think that you are going to build something like an antique building by looking at mechanical plates, it won't come—it won't come so readily as if you were to go directly to the object. That is the point that I wish to make, and, as I say, we have now considered some of the things not to do. On the whole we have learned a great deal when we have learned that.

I often tell my students about an old pilot that was brought up before and examined by a committee to ascertain if he was fit to pilot a steamship down a very stony river. After they had gone through many tests, one of the committee said, "Well, you think you know, do you, all the rocks and shoals that are in this river?" Rubbing his hands together he said, "No, no." "What! What are you here to be examined for, if you don't know?" "Well," he said, "I know what is just as good —I know where they ain't." We have made a good deal of headway if we know where they ain't—if we know what not to do, how to stear clear of mechanical art.

Our next step is to realize that art does not mean only painting and sculpture. An artist should take the greatest pride in being called upon to build a tower or a bridge. The only reason why this is supposed not to be an art is because it has only ceased momentarily to be art. It has passed entirely into the hands of engineers. I recall that the most beautiful old wall that I have ever looked upon in Florence was built by Michelangelo, and the most beautiful tower that I can remember in Germany was built by Albrecht Dürer.

So that we are going to call for a new work from the young artists in this country. We are going to fit them to build bridges, to make country life more beautiful. Do you know what they do now up in New Hampshire, where I live? They like to please the city people. When the natives build a bridge for us over those beautiful old New Hampshire streams they build a pretty good rude buttress up to a certain angle, then they send off and buy a red steel bridge, and put it on the buttress. Now we want some of the young artists to study the art of bridge building, and, of course, engineering, in order to enable them to build bridges properly. We want them to build every-

thing that is needed in this life; we want them to give up these useless studies of still life, that lead to nothing. We want them to build the things that we need, and to build them beautifully. That is the next office of the artist—to take the greatest pride in a bit of stone work; to be able to throw together some stones somewhat as they are thrown together in the Pitti Palace. Really an artist should take pride in doing that—great monoliths at the base, great arches of the roughest kind of stones, beautifully thrown together in a certain way, and then the stone carried finer and finer as we reach the top of the piles. That is the work worthy of an artist and our young students in the academies must be brought to appreciate it.

One word more before closing. I want to say that there are no projects too vast, no undertakings too great for us Americans to lay out, because we are going to do them all. The certain passage out of this mechanical stage, which distresses us today, will be made, I am perfectly sure. I have never seen anything like the present intellectual activity of this people. It was the greatest pleasure to turn my back upon the old world to come here and enter into this busy American life, where things are being done. I know that things are going to be done. I think that we may undertake vast projects and be sure that we shall carry them out. And I want to suggest that there is no idealism that is too great for us to embrace in all departments of thought. In art, in our social life, in our government plans let us reach up just as high towards the ideal as we possibly can, and it will not be high enough, because we are not fitted enough with imagination to ever overreach our possibilities. We want more hope; we want more idealism, to attempt great things continually. If anybody has the pessimistic spirit, if anybody says, "Oh, this is bragging; this is too much; we cannot get there; we cannot think of that now—I would remind you of a story of two hunters up the Saskatchewan River who lived in a cabin all winter. Meat sometimes was pretty scarce, for they were not always very successful; one of them never could believe there ever was going to be any game. You could not stir his imagination the least bit; but at the slightest breath of possibility Bill's hopes would rise.

"Now, Hank," he would say, "I think there is an antelope up on that hill." "Oh, g'wan, you know there is not any antelope up there. What is the matter with you?" Bill would reply, "I think that is an antelope up on that hill, and I think I can get one." "Oh, go 'way," his comrade would retort, "you had better come in and cut a slice of bacon. You are always imagining there is an antelope." And, Bill would take down his gun and go out over the prairie and say, "I think I will go up there, and I think I can get an antelope." He never failed to bring one home—that fellow that thought that he would get one always got one, and the other fellow that thought he could not, fed on the other fellow's meat all winter.

I want to say to every person with the slightest pessimism, the slightest unbelief in their natures, you have only to stop a moment and reflect that everything you have, everything you do, and everything you pride yourself on, all the facts of this age of electricity, your trolleys, your motors, your flying machines, your killing of mosquitos and rendering a healthy resort of Panama—all that has been done by dreamers, by people that believed that it could be done—and never was anything advanced in this world by the man who thought it could not be done. Remember that. We are today, therefore, fed, clothed and pushed through the world by the believers. Let us hope that there is a band of us here to-day who are believers, who are going to bring beauty into American life.

The President. If there is anyone in the room that would like to speak upon the subject suggested by Mr. Brush, we would be very glad to hear from him.

Mr. Israels. I should like to say a word on the subject discussed by Mr. Brush. Some years ago I sat at the feet of Mr. Brush, as a student, for which I have always been thankful. It seems to me that instead of railing at the machine, we have to reform the machine. That is the way to go ahead. We are never going to be great artists by simply turning back economic conditions, under which the world is moving forward. We have got to meet them. Mr. Brush himself stated that the artist should study engineering, in order that he may build a better bridge. So the artist has got to study the machine, and if he does not study the machine how is he to learn to make any progress?

The President. We have all of us worshipped at the shrine and admired the genius of the next speaker, and I think we are fortunate after the address of Mr. Brush in having an artist, or an architect who is also an artist in every sense of the word, to speak to us on "The Relation of Architecture to the People."

THE RELATION OF ARCHITECTURE TO THE PEOPLE.

Address of

Ralph Adams Cram,

Vice-President of the American Institute of Architects.

Mr. President, ladies and gentlemen: As I shall content myself with repeating old truths, I can do no better than to begin by repeating an old story. You know, perhaps, the definition that is given of the difference between the Englishman, the Irishman and the Scotchman. When they alight from a tram car, the Englishman gets up and stalks to the door, looking neither to the right nor the left; the Irishman looks around to see if he has left anything; and the Scotchman looks around to see if anybody else has left anything. I, for the moment, am the Scotchman, and I look in vain for anything that has been left. The things that have been said this morning are practically the things that I had hoped to bring before you as a certain revelation of truth discovered by myself. Others have been before me, I see, and nothing is left, but I can at least repeat the things that have been said. Not, I hope, with mechanical exactness, but with some variety in expression, even though there may be no originality in the thought.

If I should say that this convention of the Federation was a thing of profound importance and significance, you would say that this was a truism. It is. We all know that, but I want to call attention to what seems to me its deeper significance; not its outward aspect, not the quality that would appeal to the man in the street, perhaps, but what I feel underlies the whole movement. I suppose what we are trying to do would be considered by many as simply an evidence of our consciousness that there is some essential lack in our civilization, and that we are trying to remedy this lack, to furnish the thing that is wanting. If this were so, if this were the driving impulse, I think our efforts would be entirely in vain. If we are looking on art as something which we must have because it is an amenity of life, or the guinea stamp of civilization —if we looked on it in that sense then I think whatever we do would be hopeless of great results. There has never, so far as I know, been an art in the past that was a self-conscious art. There has never been a great art which by taking thought has added one cubit to its stature. This quality of self-consciousness, of the deliberate determination to

acquire something not at the moment held in possession, or to change a thing that exists and modify it in another direction—this self-conscious action is to me the greatest criticism that may be brought against that marvelous period that we call the "Renaissance," when, for the first time, there was a conscious and deliberate intention to change an art and a method of art expression in favor of something held to be better.

The impulse behind what we are doing is much deeper than this. We know that art is not a product; that it is not an amenity of life, a form of amusement, or even the guinea stamp of civilization. Of course, in a measure, it is this last, to the extent that no great civilization has ever existed which has not expressed itself in the form of great art, while there has never been any such art that did not indicate by its very existence the fact that there was true civilization behind, directing and compelling it. This we know in spite of certain evidences in history apparently to the contrary. For example, we know that the greatest epoch of painting came at the very time when Christian civilization was breaking down in all the horrors and barbarism of the Renaissance. We know that Gothic architecture reached its richest, its most inspiring development after the great medieval impulse had ceased to be a living thing. We know that the great Elizabethan dramatists—soul children of the Catholic middle ages,—came long after the period that had made them possible had vanished and been forgotten. We know, also, that in Germany, music, the chosen art of the German people, reached its noblest manifestation at a time when theological and social changes had destroyed the essential impulse to great art expression.

Now, in spite of all these things, we still can say with perfect truth that art is never brought into being except by great civilization, while no great civilization exists unless it expresses itself in the form of art, because art persists longer than any other manifestation of human activity. It is the great flower of human life. It is the foam on the crest of the wave that, after the wave itself has broken and is being sucked back into the abysses of the sea, is driven by the wind of destiny onto the shore where, under proper conditions, it may serve as the great generating influence for another epoch of civilization. We make a fatal error if we try to judge any art, or all the arts, by the work of the last of the great men who come at the culmination of an epoch. We cannot judge painting solely by the work of the sixteenth century in Italy; we cannot judge architecture by the products of France during the fourteenth century, and of England during the fifteenth century; we cannot judge any one of the arts by the work of its greatest masters. If we do, we form a false conception of art itself and of the laws which bring it into being. To know what art is, to know what it is in its original impulse, what it stands for in the world, you must go back to the forgotten earlier condition, when art was not simply the appanage of a few brilliant, dazzling men, but the inalienable heritage of the entire people, expressing forever all that was best in them and all that was ultimately to make possible at last a few great painters and sculptors, musicians and architects, after the age itself had ended. Now, if we study art in this sense, art as it was in the great periods when all men were artists, when art belonged to everybody, then we learn that art, above everything else, is a great and wonderful and mystical language. It is the only means that has been given to men to express adequately for themselves, as between one man and another, all those experiences and adventures and triumphs and aspirations which pass beyond material things and enter the domain of absolute truth. The whole universe seems to be divided into two categories: phenomena—those things which we experience through our senses, that we test and organize through our reason, and that we express through natural science and philosophy—and absolute truth, of which we, as human beings, can know nothing, except symbolically

and by divine revelation, and through the ministry of art.

For five centuries we have been dealing almost exclusively with phenomena. The time has come for a change. Witness the great revolution that is occurring even now in the whole domain of life. It was necessary for us to obtain control of all the great powers of the earth and of our own powers; to dominate, control, direct. There is another field opening before us, and that is, as I say, the field of spiritual experience. And the basis of the arts that will come, that must come, to enable us to express this new life that is even now dawning before us, is good citizenship. It is not the knowledge of what we lack in art; it is not even the knowledge of all that art has been and has meant in the past. It is the driving impulse of righteousness which will alone express itself through artistic forms, and artistic channels. There can be no great art without this as its basis. We may continue forever establishing, endowing and maintaining schools of art of every kind, but if behind all this we do not have that big, driving impulse—honor, righteousness, sacrifice and solidarity, whatever we do will be done in vain. More than this, not only must we have this, but we must recognize the division between the material and the spiritual sides of the universe, and content ourselves with the conviction that we may not know anything of absolute truth and absolute beauty, but that we may apprehend much symbolically and sacramentally, and through the ministry of art. We must have that oldest consciousness of all, the religious consciousness of the powers that are above us as well as of those that are within us. You may say this is an affair of the churches and the schools. It is not wholly, because here enters that second aspect of art, to which I wish to call your attention.

The first, as I have said, is its power as an expression, as an exponent, as a manifestation of all the triumph that man is achieving in his life here on earth. The second is its function as an incentive to better things. Now, art is not only the flowering of an epoch, but it is the seed of the future. Look at the arts of the past. Take the art of Greece, or the art of Medievalism—any of the wonderful arts that we know—and see what they were to the people of their time, not only expressing themselves through that art, but feeding on the thing they themselves produced. It is not necessary to go into detail to demonstrate the significance of this aspect of art. We all know it. But, we must remember this thing, also, that it is not only necessary that the seed sown be sound and good, but that the soil should be fertile. It is the old parable of the sower: The seed was good; some fell on stony ground, some fell on ground where it was choked by thistles, and only a little fell on the good ground. That is why this marvelous art of the great, culminating periods in the past has failed to achieve its due work in building up a new civilization; the soil was barren and stony and infertile. There is encouragement in this very thought. If we looked around us today, in this our country and our generation, and saw painters, sculptors, architects, musicians, belonging in the same category with the Titanic Masters of past generations, we might feel discouraged as to the possibilities of our future. The very fact that we do not see these great geniuses is one of the things that proves to us that our future is one of infinite possibilities, infinite and absolutely certain. We know that there are elsewhere in the world fields that we may call stony, barren—where no matter how sound, how fertile the seed that is sown, nothing will result. To me France is the perfect example today of the stony field. France is producing great art, as she has produced great art in almost every category; nevertheless, by the fact that she has swerved toward rank materialism and defiant atheism has made of her ground a barren desert in which the seeds of art will die or will be choked by the thistles that will spring up around them. We have nothing of this in our own country. Sometimes we are discour-

aged when we look around and see what is happening in the way of municipal and state and even national legislation; in politics, in economics, in the struggle between a pig-headed capitalism on the one side and a pig-headed industrialism on the other. These are only the last flickerings of an epoch that is dying; at the same time we see all the evidence of another great epoch dawning before us, close before our eyes, not to be mistaken, not to be minimized. We look around and we see—what? A great awakening of the moral sense of the American people. It is the most profound, the most significant thing that is happening today. Not these accidents of corruption that we see on every side are the mark of the age, but this tremendous ethical awakening of a race. It is the dawning of a national self-consciousness.

And in the midst of this great consciousness of a new life we see one man, who perhaps more than any other, in spite of the mistakes that he has made—for he is a man and not a demi-god—in spite of the things he has done we do not like, represents precisely that enormous power of regeneration that is growing before us, through us, through the nation: Theodore Roosevelt. And precisely what he and those who have been working with him have been trying to do for our national self-consciousness, we are trying to do for its artistic expression. We are trying to restore, to rebuild again, our consciousness of what art is, what it means and what it may be.

I have strayed very far afield from my original subject, but you cannot disassociate architecture from any of the arts. They are all bound indissolubly together; and in the work that we are doing, this great work of regeneration, the part of architecture is not second to that of any of the arts. It has always preceded the complete development of the other arts. It combines them—draws them together, gives to each its fullest power of manifestation. I don't know why this is. It is all a part of the great mystery of beauty, and of art, which is beauty made manifest. When, as I said before, we go back to Greece and see what Greece produced in the way of a faultless and a perfect architecture, when we go to Medievalism and see what the monks and the northern blood of Europe produced in combination from the eleventh to the fifteenth century, we realize the dynamic power of architecture. We realize it, also, when we consider that later architectural style, the style of the Roman or Pagan Renaissance, and we find no cause for surprise that when men were compelled to experience day after day the moral influence of the debased and debasing architecture of the time they rapidly lost their sense of ethical responsibility, as they could not have done when they were subject to the work of Greece, or of Byzantium, or of the middle ages throughout Europe. The architect, if we accept this view of art, of its function, of its powers and of its destiny, is really in a sense a custodian of public morals. He must consider his work from that standpoint and the public must consider him from that same standpoint also, holding him always to the due discharge of his duties, allowing him never to be false to the responsibilities that have been imposed upon him. It is no longer possible for the architect to be anarchical, or eccentric. He must submit himself to the power that is growing in the world, so much bigger than the influence he has known before and which is going to dominate his art and all the other arts. His work must have beauty, significance, self respect. and that greatest thing of all, the power of suggestion, the power of bringing into the consciousness of all those who submit themselves to the influence of a work of art, whatever it is—that dim memory of all the arts that went before and of all the powers that combined to produce it. It is almost a gathering together, a concentration of all the spiritual and intellectual impulses of the past, that they might concentrate in one form of art, whatever it is—not architecture alone—painting, sculpture, any one of the arts—in order that they may focus there and be brought to bear on the in-

dividual and on society. The man who offends in his art, particularly in his architecture, is an enemy of society. He is no better than the owner and publisher of a yellow journal; he is no better than Matisse—and worse than that I cannot say. I repeat, he is the enemy of the people. He is bringing to bear an influence for evil on society, instead of an influence for good. During the last few generations in this country billions of dollars, I suppose, have been spent in the production and perpetuation of the hideous and the stupid, not only by the individual but by our governmental organizations, for they are no better than the individuals from which they are made. And this very fact indicates, I think, the enormous responsibility that lies on the owner, the client, as well as on the architect. The architect must do the best of which he is capable. He must always do something better than he is told to do by the man who employs him. If he only gives him what he wants, he is no better than the man who is acting in accordance with that most pernicious and accursed of all false doctrines that has been brought into the world in recent years, "Give the public what the public asks for." He must do better than he is told to do; that is absolutely sure, but he cannot rise much beyond his source. The time is past for the architect or for any artist to be a "voice crying in the wilderness," preparing the way for a new dispensation. The time has come now for the people to stand behind each artist and say, "Now, you will cease to express yourself primarily; express us—what we believe, what we feel, all our aspirations, all our possibilities. We are behind you and we are now the great dynamic force that is striving to express itself through you. Cease to be a prophet and become a mouthpiece." That is what the public must do now, realizing its force, its power, its sovereignty. You may say this is all vain and fruitless theorizing. What can we do? How about practical things? Well, there is one very practical thing that can be done at the present moment, and that we are all trying to do, one of the prime reasons for forming ourselves into a national organization. In the last few generations billions of money, I said, have been spent in the perpetuation of hideousness and of falsity in architecture. We can see the proof of this here in our own Capital City. Not so frequently, perhaps, as in almost any other city in the United States, because the Government has been preserved from manifestating itself unworthily more effectually than almost any other civic organization or secular organization in the United States—but when we look at a thing like the Pension Office or the Post Office, we realize the hideousness and the stupidity of which the Government, which is ourselves, is capable. Of late, during the last generation, as you know, conditions have enormously changed, the Government rises to its source, the people behind it, and in the Treasury Department for many years, it has been blessed by the conscientious labor of a true artist, and a faithful public servant. We know also that Congress has taken several somewhat unwilling steps lately toward improving the art through which it must express itself. This is not enough. We need something more than this. We need, as you know, first of all, a Bureau of Fine Arts, a Bureau that ultimately shall develop into an entire Department of the Fine Arts—with its own Secretary; thus saying to all the people and to all nations, "We also know that the things of the spirit are of equal importance with material things;" and that if we have a Department of Commerce and Labor, we are rank outlaws, desperate barbarians if, after being properly warned and after the opportunities have been given us, we still fail to establish an equal and co-ordinate Department of Education and the Fine Arts. That we can work for. We want that Department not only that we may have good architecture and good art in the other departments of the government besides the Treasury Department, not only that we may have good art, as we are getting it, in this Capital City, but that we may have a

great center of influence working out into the utmost quarters of our country. Such would be a great central Department of our Government; it would be the center of dynamic influence, working in circles out over the whole country, exerting a beneficent influence on every city, on every municipality, on every state, on every private corporation, where now we find enmity, misunderstanding and too often stupidity. I am told, on authority I cannot gainsay, that these qualities are sometimes found even to-day in the attitude of our own National Government toward artistic things. There is no cause for discouragement in that. The old is passing and the new is coming to the fore; the old is passing, the old men, the old ignorance, the old prejudices, and the new men are coming forward, not with new ideas, but with older ideas. There is the difference. We must have, as we are having, the younger men. I do not mean the men necessarily younger in years, but the men younger in spirit, the men who have not been bred on the false doctrine of a dying past, and who are incapable of seeing the truth as we see it; but we need no new doctrine of art; we need the old, because, whatever the form, whatever the manifestation of art, underneath all the accidents of its manifestation is absolute, unchanging and unchangeable law—whatever the period or whatever the race; but these we must acquire again—these undying principles, and these we shall get, but if we are led away to think that in obtaining our new expression of art we must have a new theory of art, then nothing follows but utter, hopeless failure. It is impossible for any man, or woman either, to invent a new policy of government, a new religion or a new art. Whenever that effort is made failure follows and disgrace. If we want a heretical art, as we have heretical and unearthly religions springing up all through New England; if we want the kind of art that is to esthetics what these unearthly New England heresies are to religion, then we shall attain a thing which will set back our own spiritual development for centuries. That we do not want. We want the old and the absolute underlying truth, and these we are acquiring; these the Federation stands for, must work for in everything that it does; not the bringing forward of the little accidents of expression, the little changes and vacillations in style that have nothing to do with art, but the holding constantly before its members, and all the people, what art really means, what is its driving power, what its fundamental laws, and what its possibilities and its capacities. In this we look forward to that change, that regeneration of which I have spoken—look forward with absolute confidence. We know that we are now engaged in a rebuilding of civilization; we know that we are separating the material from the spiritual, that we are still following the material things on their own lines as we have followed them in the past, but also that we are now going to follow new spiritual lines as they have been followed in the past. We know that we must realize that our nation is of no avail unless it is founded on the principles of honor and righteousness and sacrifice and solidarity, and we know also that we must set ourselves firmly against every tendency that comes forward in the world to-day against a destruction and minimizing of the power, the value, the indestructibility of religion; that we are not building civilization on a material foundation; that religion is an absolute truth, an absolute finality in the world, precisely as is art, which is its only expression. We are seeing in France the breakdown of a great and wonderful civilization through the abandonment of the religious sense, through a denial of concrete religion as of any importance to man or as representing in any respect absolute truth. As we are seeing this, so we take it as a warning and we refuse absolutely to follow on those fatal lines, knowing that we can never have a true civilization unless we have behind it a true religious sense, and that we can never have a true art unless this civilization, founded on that everlasting rock, acts behind it, and through it, mak-

ing it what it has been, what in the hands of some men it is now, and what in the immediate future we absolutely believe it will again be for all our people and for all our generation, and for all our race.

The President. The Secretary has the report of one of our Standing Committees, which he will read.

REPORT OF THE COMMITTEE ON SCULPTURE.

By Herbert Adams, *Chairman.*

Ladies and Gentlemen:—The Committee on Sculpture beg to make their report in the form of an appeal for the better care of our public monuments and statues, particularly those in bronze. It is our observation that throughout the country the out-of-door statues are rarely if ever properly cared for. We find in cities where there is great civic pride, where the authorities keep the public buildings, parks and streets in splendid condition that the bronze statues are never cleaned, are so covered with soot and dirt that the bronze is not only dead and lifeless, but often positively unsightly. Bronze is one of the most wonderful materials we possess, and when properly cared for takes on a live, rich quality, peculiar to itself, a quality exactly opposite to the dead cast-iron effect of our neglected city bronzes.

Why is it that such costly works which are created and exist purely for their effect through the eye should be the one thing most neglected?

In most cases it is not a matter of indifference, for, although it must be confessed we have some statues which could well be consigned to the melting pot, our greatest works are neglected as much as the inferior ones. Possibly the expression "imperishable bronze" has had something to do with it, but it is our belief that not knowing just what to do, or the fear of doing damage to a work of art, is the chief cause. If this is the cause, can not the Federation help to bring about a change?

The proper care of bronze is so simple that there should be no difficulty in any community in having it well done. Not even skilled labor is required. All that is necessary is a careful man who will do just what he is told to do, and can be relied upon to try no experiments with chemicals or cleaning preparations. Give him plenty of water, a little mild soap and some brushes to get into the deep places. Simply wash the bronze and then give it a good rub with a dry soft cloth. This should be done not less than two or three times a year, the more the better.

Unfortunately the atmosphere of our cities nearly always gives the bronze a very dark nature in time, and we know of no way to prevent this. We must accept it, and by these frequent washings and rubbings give it that rich quality which is beautiful even if not always the color or tone we would prefer.

Your committee earnestly recommend that the constituent societies of the Federation use their influence in their respective cities to have this work taken up. Whether the public monuments should be put in the custody of the Art Commission, if the city has one, the Park Board, or some organization interested in art would depend upon local conditions and perhaps is not important so long as the care is regular, permanent and supervised with intelligent interest.

There being no further business, the Convention adjourned at 12.35 o'clock.

SECOND SESSION.

TUESDAY AFTERNOON, MAY 17, 1910.

The Convention was called to order in the red parlor of the Willard Hotel, by President Charles L. Hutchinson, at 2.05 o'clock P. M.

THE PRESIDENT. I was warned, as a western man, that it was not well to try to hustle the East, but I presume that it is well to begin at the hour appointed. Therefore, I will call the meeting to order, and take great pleasure in introducing to you Mr. Percy MacKaye, who will address us on the subject of "The Civic Theatre."

THE CIVIC THEATRE.

SUGGESTIONS REGARDING ITS SCOPE AND ORGANIZATION.

By PERCY MACKAYE.

The Author of "The Playhouse and the Play," "The Canterbury Pilgrims," "Jeanne D'Arc," "Mater," etc.

In all parts of our country today public aspiration is expressing itself in public organization. Men and women are not content individually to dream beautiful dreams; they are seeking practical means to realize them through co-operation. Now one of these splendid dreams is the redemption of our national leisure. Many vital civic movements are occupied with redeeming the vicious conditions of our working hours; but very few those of our leisure hours. Yet for the very reason that our people are perhaps the busiest in the world, it becomes a national concern that their leisure hours be filled with joyous regenerative influences, that their labor may be justified in its fruits.

Tardily, but inevitably, then, we Americans have begun to investigate the conditions of our leisure; and we have found those conditions appalling, inexcusably vicious and destructive. I quote from Jane Addams' volume on "The Spirit of Youth and the City Streets":

"Huge dance halls are opened to which thousands of young people are attracted, many of whom stand wistfully outside a roped circle, for it requires five cents to procure within it for five minutes the sense of allurement and intoxication which is sold in lieu of innocent pleasure. These coarse and illicit merry-makings remind one of the unrestrained jollities of Restoration London, and they are indeed their direct descendants, properly commercialized, still confusing joy with lust, and gayety with debauchery. Since the soldiers of Cromwell shut up the people's playhouses and destroyed their pleasure fields, the Anglo-Saxon city has usually turned over the provision for public recreation to the most evil-minded and the most unscrupulous members of the community. We see thousands of girls walking up and down the streets on a pleasant evening with no chance to catch a sight of pleasure even through a lighted window, save as these lurid places provide it. Apparently the modern city sees in these young people only two possibilities, both of them commer-

cial: first, a chance to utilize by day their new and tender labor power in its factories and shops, and then another chance in the evening to extract from them their petty wages by pandering to their love of pleasure.

"Is it only the artists who really see these young creatures as they are—the artists who are themselves endowed with immortal youth? Is it our disregard of the artist's message which makes us so blind and so stupid, or are we so under the influence of our Zeitgeist that we can detect only commercial motives in the young as well as the old? It is as if our eyes were holden to the mystic beauty, the redemptive joy, the civic pride which these multitudes of young people might supply to our dingy towns."

Now these things which Miss Addams mentions—the mystic beauty, the redemptive joy, the civic pride, inherent in American youth—these things, above all, are the objects to which we seek a practical means in the establishment of civic theatres.

The civic theatre ideal—let it be said at once—is a very modern ideal of the theatre, springing from new needs and opportunities of our time. Its elements, of course, are old—as old as the race—but their relative combinations—in the institution which I shall propose—are of to-day, and even more of to-morrow than of to-day.

The civic theatre is not merely the commercial theatre reformed; it is not an art theatre for art's sake alone; it is not the municipal theatre of Europe, transferred to American soil; it is not an organization on the precedent of the New Theatre at New York; it is not primarily a repertory theatre; though it probably would be; it is not necessarily a theatre owned by a community—though it should be.

What then, ideally, is a civic theatre? A civic theatre is the efficient instrument of the recreative art of a community. Its organization is an organization of artists for civic leadership.

The "message of the artist," as Miss Jane Addams says, has indeed been ignored too long by our civic leaders; yet the artists themselves have been also at fault, for they have too often ignored the only practical means to make their message heard—organization.

It is therefore appropriate and auspicious that The American Federation of Arts—an organization of organizations of the arts—should take practical steps to provide our American people with an efficient art instrument for the self-expression of communities.

That instrument is the civic theatre, properly qualified and safeguarded in organization.

What are the proper qualifications of a civic theatre? Chiefly these three: First, absolute independence from commercial competition, through adequate endowment; second, highest technical standards compulsive of artistic competition, under leadership of experts; third, policies dedicated to public democratic service under such leadership. What are the proper safeguards of a civic theatre? Briefly, one of the following: trusteeship of a permanent body of unimpeachable citizens disassociated from politics; or, affiliation with institutions or public bodies disassociated from politics; or, organization on the precedent of such institutions; or trusteeship of the Federal Government.

The safeguarding of civic theatres I have discussed more fully elsewhere. In this paper I have only time to suggest briefly that their functions may be properly safeguarded as follows: Privately or publicly endowed, by being instituted under the trusteeship of universities; publicly endowed, by being organized on the Municipal precedent of the College of the City of New York; or on the State precedent, of the University of Wisconsin. Organization under the Federal Government would apply, of course, to a single instance, and would be a special problem.

In essential qualifications, then, the standards of a civic theatre are non-commercial, artistic and democratic. Preferably, a civic theatre should be wholly supported by public endowment; but if supported by private endowment, it should be dedicated to the highest stand-

ards of public service; standards involving the duty of public leadership in art, the guidance, education, uplifting of public taste and recreation.

In scope, the civic theatre differs from that of the established traditional theatre. Its scope is larger, and while it includes the traditional theatre, it includes, also, the functions of other related institutions already existent outside the regular theatre. In other words, the civic theatre ideal, involving as it does the whole recreative art of a community, involves the sociological as well as the esthetic aspects of recreation. Outside of the theatre there already exist several important movements involving the leadership of communities in recreation. Some of these are amateurish and groping; others are highly expert and efficient. All, however, are hampered by the fact that, even when efficient, they are not expert in an art adequate to give full and rounded expression to the recreative impulses. That art is theatrical art—the art of the drama in its largest scope. Naturally, however, that art has been ignored by those civic movements because it is already organized on a non-civic basis, and is not available to the purposes of the civic worker for popular recreation. Hence the vital need of the civic theatre—to place that great central art of the drama permanently at the focus-point of all recreative interests, correlating all under the artistic leadership of non-commercial experts, no longer of amateurs.

Thus the scope of the civic theatre would correlate and include—beside the esthetic function of the regular theatre—the sociological, esthetic and civic functions involved in at least seven now uncorrelated movements—movements all involving the principle of participation of the people.

First of these is civic pageantry.

This movement, taking its impulse chiefly from England, is assuming astonishing strength and proportions; so much so that artistic leadership in pageantry is far behind the public desire for it. Technical experts are almost wholly lacking, and permanent provision for the execution of city pageants on a scale worthy of their civic importance and promise is equally lacking. The devising of a pageant plan, the marshalling, costuming, rehearsing of hundreds of people, are frequently attempted in the haste of a few weeks, by enthusiastic amateurs, with inevitable results of waste, inefficiency, and disharmony of effect. Yet pageantry is a vast and complex art in itself, and requires its proper instruments, experts and preparation, not less but more than the drama, the opera or the symphonic composition. Pageantry being essentially an art of community expression, the instrument of the civic theatre should be adapted to its proper realization—in staff, directorship and architecture. Particularly is the civic theatre needed for constructive art work in the right organization and execution of civic pageants on the Fourth of July—a movement which is gaining irresistible force, and which has undoubtedly come to stay permanently. This function alone makes it worthy the consideration of all American cities.

A second movement is that of the Educational Theatre, New York. Originally organized with Mark Twain as president and sanctioned by the leading educators and artists of the country, that movement is just now in abeyance at New York. It has, however, been reconstituted in other communities—notably in Worcester, Mass.,—and its basic principle—the education of children and young people through the cultivation of their dramatic instinct and imaginations—is sound and perennial, and is involved in the civic theatre ideal here set forth.

The art of the theatre as a profession is now necessarily avoided by students of the Educational Theatre, because of the present commercial basis of the theatrical profession; but the creation of a civic basis for the theatre would open wide the career of a splendidly ordained profession for the gifted youth of America.

Thirdly, a type of theatre, which may be termed the sociological theatre, is exemplified in the theatre at Hull House,

Chicago. The spirit which there imbues it—the spirit of Jane Addams—should be invoked as the presiding genius of every civic theatre and the guiding muse of its art.

Fourthly, important activities of the playground association are branches of the art of the civic theatre: the plays, the folkgames, and notably the dances—as brought to us by our gifted immigrant population—should be correlated with dramatic art, under expert direction.

Fifthly, the object sought by the newly formed Christmas Play Association—an organization formed by some forty eminent clergymen of New York for the revival and production of Christmas plays, miracle plays and moralities—are in perfect harmony with the objects of the civic theatre, and might profitably be associated with it.

Of a similar character, sixthly, are the church dramatic festivals, which constantly take place within and without the walls of churches of all sects in our country. At present they, too, are technically hampered by being devised by amateurs, but the spirit which makes them appropriate and beautiful is one which should animate the highest technical artistry of the civic theatre.

Seventhly, the enacting of outdoor and indoor plays in the universities and schools—public and private—constitutes a veritable movement which is seeking experts to lead it.

Other less definite but vital art-tendencies too disorganized to be classed as eightly and ninthly,—activities involving the dance, pantomime, ballad and choral song—share with those I have mentioned in demanding organizations under technical standards of a civic art.

That potential art I have elsewhere described as the Drama of Democracy, whose technical instrument is the civic theatre. For its creation, all the other arts—architecture, music, painting, sculpture, poetry, dance, the arts of lighting and illusion—would co-operate in a sociological sum; the cultivation of the people through participation in imaginative amusement.

Now to realize that aim adequately it is obvious that the traditional theatre, whether commercial or non-commercial, cannot cope with the full problem of the people's leisure, for it excludes the vital principles of participation and self-expression involved in all sociological art. It is equally obvious, then, that for the enlarged scope of the civic theatre ideal an enlarged instrument is required; such an instrument must be properly qualified in three respects—its basis in outer society, its physical architecture, its inner organization.

The first respect—its basis in society—involves its endowment and safeguarding from corruption, political or otherwise. This I have already touched upon.

The second—its physical architecture—I will now discuss.

A work of public architecture should be designed expressly to perform its practical uses. When the public building is one which involves a highly complex art, increased provision is needful to adapt it with technical precision to both its artistic and civil functions.

Now what precisely are the functions of this theatre of recreative art—the forces of which it should be the harmoniously adapted instrument? These: the traditional, esthetic theatre, on the one hand, the educational, religious, sociological theatre on the other hand; and the fusion of those in what may be called the civic theatre proper. In addition to these it should be technically adapted to pageantry. In other words, architecturally it should express a fourfold function.

Assuming that an American city or town should propose to erect a civic theatre building on a scale commensurate with its public importance, and should devote to its building an amount of money comparable to that expended in hundreds of cases upon the building of a court-house, a city hall, or a public library, the civic theatre building should, I think, be constructed to harmonize architecturally the following main features: One central auditorium, with two wings, each with a smaller auditorium. The central auditorium adapted to con-

vene the largest practical numbers of the people would ideally be about the size of the Boston Opera-House, and its stage would be adapted to the broad technique and large-brush effects of the art involved in a drama of democracy; a technique roughly to be compared in its scale of large gesture and sonorous speech with that of Shakespeare, Sophocles, Rostand, in their plays of broadest scale. This central auditorium would be in the civic theatre proper, and would be dedicated to developing and exemplifying the highest standards of a popular dramatic art for the many.

The left wing would consist of a much smaller auditorium, adapted to the technique of a more intimate style in art, involving a naturalistic method (like that of Ibsen and Brieux) or the fine brush style in poetic drama (like that of Molière). In dimension, it would be ideally about the size of the old Lyceum Theatre, New York. This smaller auditorium which we may call the Intimate Theatre (corresponding to the *Théâtre intime* of the French), would be dedicated to preserving and exemplifying the highest standards of the traditional theatre, in plays, appealing by their art rather to the few than the many. Its stock company of actors would be selected from the best qualified among those trained by its professional conservatory of acting. Its plays would undoubtedly be performed on the repertory principle.

The right wing would comprise the sociological theatre, involving in its activities many of those dramatic movements outside of the traditional theatre to which I have referred; particularly the function of the educational theatre, where the children and young people would have their dramatic classes, and where the working people would participate as they do in Hull House. It would thus be a theatre in which the forces of stage and auditorium are interactive, in which artists and civic workers co-operate in the educative art of recreation, and it would naturally be correlated with similar activities in the churches and playground associations.

We come now to the fourth architectural function of the civic theatre: the performance of pageants. This presents a new and fascinating problem both to the architect and to the city-planner, pregnant with splendid promise of impressive effects. Architecturally this fourth function should—I suggest—be compassed by adapting the exterior of the central auditorium to the art of pageantry.

For this the exterior portico should be so constructed as to be practical as a stage for the public pageants, structurally adapted—with interior withdrawing rooms and exterior sounding-wall, colonnades massing-spaces—to the performance of civic plays and masques, witnessed and participated in by thousands of people. Moreover, in the civic plan, the whole theatre structure should be so placed upon a plaza that the portico is ready, or readily adjustable, to fulfill this function. It would thus constitute a great raised stage before the plaza from which the people, either standing or seated in temporary grandstands (built of wood, removable, and kept by the city for such regular occasions), could witness the pageantry. Now this is very important, because in the handling of pageants if they can be focussed, they can become much more vital and artistic expressions of the civic spirit. For this focussed civic art, every city needs to have not only its permanent organization of artists, but a stage technically adapted in scale and public site to produce it. For the large-scale purposes of Fourth of July festivals the practical need of the civic theatre is obvious. In the planning or remodelling of cities the right placing of the civic theatre is equally important. It should be so placed as to be the vital organ of the city's recreation centre, and the recreation centre itself should be so planned as to focus all institutions and activities concerned with recreation of body and mind, such as museums, athletics, libraries, playgrounds, etc. In older Eastern cities, not easily readjustable, the best place for the civic theatre would be a public site on some

square or plaza. But in cities ideally planable, or in the younger Western cities, it should, if possible, be placed in direct relation with a public stadium. An ideal location, for instance, for a civic theatre, in respect to its exterior function, would be the western end of the Harvard Stadium. In that position, the exterior portico would provide an impressive stage focussed for a pageant or masque; the space there used for football would provide the marshalling ground for the massing and processional features, directly associated with the stage of the dramatic pageant; and the forty thousand seats of the Stadium would group the spectators comfortably within eye and ear shot of the spectacle and choruses. That particular stadium is doubtless not perfectly adapted in its curve and proportions to such a purpose; but an athletic stadium might readily be so adapted. Consider, then, the advantage of such a correlation of forces, under one civic movement. It would at once place athletics itself on the plane of civic art—on its highest plane, as with the Greeks, making the varied uses of the recreation centre one harmonious expression of the joy of life.

In outward architecture, then, the civic theatre building would express its inner functions; the civic art of the large central auditorium would be fed by the forces of the two wings, from the left wing, by the highest esthetic standards of traditional theatrical art; from the right wing, by the highest sociological standards of the educational theatre. Thus would be preserved that balance between traditional art and radical democracy essential to a permanent institution of leadership.

So much, then, for suggestions regarding the architecture and site of the civic theatre.

From all that has been said, it is obvious that, whatever else a civic theatre is, or is not, it must assuredly be a non-commercial theatre, absolutely supported by outright endowment, private or public, and dedicated to public service under expert direction. Yet much public misconception exists on this matter. In several American cities—as for instance, in Denver, Colorado, and Northampton, Massachusetts, — certain buildings, owned by the city, have been used for theatrical performances and the well-intentioned citizens seem to believe that in such they possess distinctive municipal theatres. Yet these theatres are utterly unprovided with endowment, public or private, with an organization of artists, with direction of experts, with safeguarding of standards under competent trusteeship, with any appropriate policy or goal in the complex art involved. Here is a very great danger; for if the cities themselves do not realize the proper scope and functions of a civic theatre, they may seriously impair the early growth of a movement and an ideal whose promise in civic usefulness is mightier than that of any other public institution whatsoever. A city government, of course, should never convert itself into a commercial management of its theatre. It should support its theatre with money, not try to make money out of it. Its attitude toward a public theatre should be exactly the same as toward a public library. Both are good things to be supported for the people's good. Both are vital to public education. Both are, in principle, free institutions for the people. Public attendance of a library, however, is occasional and individual; public attendance of a theatre is recurrent and *en masse.* Some charge for admission, therefore, to a civic theatre would doubtless have to be made, but it would necessarily be only a nominal charge, for the sole purpose of providing a convenient and just method of distributing seats. The terrible conditions of the night leisure of our working classes, as described by Miss Jane Addams, is due largely to their poverty; they cannot afford to pay the admission prices to the better types of entertainment. Indeed this gravely applies also to the middle classes, in choosing between the "legitimate" drama and vaudeville—though it does not, of course, follow that the highest prices always imply highest standards in art. The admission charges, therefore, to

a civic theatre should be a minimum; ranging from five to twenty-five cents, at the most.

Now the larger scope—educational and sociological—of the civic theatre would practically exclude it from ordinary competition with the commercial theatre. The difference between the two types of theatre is the difference between leadership of public taste and catering to public taste. The establishment of civic theatres would not tend to do away with commercial theatres; it would, however, tend to raise theatres to the level of the civic ideal. That object is at present the goal of all managers devoted to dramatic art. Thus one civic theatre in a city would be in a position, gradually but surely, to lead and uplift the public taste; and that result would be welcome to all those commercial managers of the better class, who are themselves struggling in vain to assume artistic leadership, handicapped by the nature of commercial competition. There is no valid reason, therefore, for opposition to the civic theatre ideal from the established theatre. Intelligent undertaking of the ideal is all that is needful.

We come now to the question: If civic theatres are desirable, how shall they be organized?

This is a very large subject, and in making some brief suggestions for preliminary work, I wish to preface my earnest conviction that so great a work should be undertaken not simply enthusiastically, but also advisedly, gradually, intelligently. Let no city or community ignore the vast importance of the civic theatre to its welfare; on the other hand, let no city or community rush hastily into so complex an undertaking without careful and expert deliberation.

The organization of a civic theatre in any community should primarily be an association of artists, for the gradual development of experts. For the scope of the civic theatre involves a many-sided art. It is not enough that the policy of the theatre be safeguarded by the trusteeship of reliable citizens or institutions. That is only the beginning. The execution of its policies can only be carried out efficiently by artists of high professional standard. The inner organization therefore should consist of the association of artists; and since the principles of community-expression and participation are inherent in the civic theatre ideal, the director of any civic theatre should, if possible, be an artist chosen from among those of its own inner organization, as the one best qualified in the many-sided theatrical art involved. Artists of high standards, however, are not to be found in all American communities; and so this all-important essential of organization may frequently have to be compassed by the principle of affiliation, affiliation with other civic theatre organizations richer in artistic endowment. It is just here that the American Federation of Arts can make itself greatly serviceable in a national capacity. What, then, are the first steps to take in that service?

I suggest the following:—

Keeping the large ideal fabric of the civic theatre, as I have tried to outline it, simply as a clear goal to be sought slowly, patiently, intelligently, perhaps not to be fully attained for at least a generation—let the Federation proceed at once to take action in the following ways:—

First. Appoint and empower a committee of national standing to stand as sponsors for the civic theatre ideal, and for the wise application of that ideal in all American communities that desire it.

To this end,

Secondly. Establish a bureau as a department of the American Federation of Arts, to be known as the Civic Theatre Bureau, and place in charge of it one competent salaried manager, who shall be responsible to the Civic Theatre Committee for organizing the bureau in accordance with the following suggested policies:—

Policy 1. To affiliate with the bureau all existing organizations, clubs, societies, dramatic or otherwise, interested in the civic theatre ideal.

2. To make the bureau a clearing house of helpful information regarding all movements in America toward or concerned with the civic theatre ideal.

3. To accumulate and publish thoroughgoing statistics concerning all theatrical and civic conditions, local and national, bearing upon the need of the civic theatre.

4. To publish in pamphlets for free distribution, or in "Art and Progress," communications pertinent to the civic theatre ideal.

5. To organize efficient press work throughout the country for the creation of enlightened public opinion concerning the policies of the bureau.

6. To organize local civic theatre associations in all communities desiring intelligent guidance in that respect, with the objects, first, of creating in each community a permanent organization of experts under properly safeguarded trusteeship; and secondly, of affiliating the organization with all other organizations connected with the bureau, for the purposes of mutual assistance, enlightenment and increased power in promoting efficiently the civic theatre ideal. Such local associations, rightly organized from the beginning, would thus—by connection with the central bureau—be enabled to maintain their integrity in the early stages of their growth in a movement which requires the combined good offices of expert artists and public-spirited citizens.

Mr. Perry. There can be no doubt but that this subject is of very great importance. I would move, if it is in order, that the President appoint a committee to consider the matter presented by the speaker and to do all in their power to further the establishment of civic theatres.

The motion, duly seconded, was unanimously carried.

The President. We are all acquainted with the splendid work of Mr. McFarland in the field of Civic Art. No man, from his wide experience, can speak to us upon the subject with more authority than he. I have pleasure in introducing Mr. McFarland, who will speak to us upon "Civic Art."

CIVIC ART

(Illustrated by the stereopticon.)

Address by

J. Horace McFarland.

Mr. Chairman, and ladies and gentlemen of the American Federation of Arts: I am to speak to you upon Civic Art, and I feel great trepidation in addressing an audience of this sort upon that subject unless I am first permitted to define the terms, and thus to avoid possible misunderstanding. I may not properly claim any proficiency as an artist. In the civic work I am permitted to do I am constantly met with that form of damnation which consists in suggesting that I am proposing an esthetic movement. Therefore, I have found it wise, desirous as I am of having something at least to do with practical people, to divest myself of any artistic inclination and to deny having the least suspicion of an esthetic disposition.

It seems very much better, as it is perfectly true, to preface what I have to say here and elsewhere as relating

entirely to community efficiency; and if I may drag in a somewhat overworked word, I might say that the whole movement of which I am to speak to you this afternoon is, in the highest and best sense, as it relates to human life, "conservation."

Civic Art is a term practically undefined as such. Let us first inquire as to what the city is or ought to be. Aristotle defines a city as a place where men live a common life for a noble end. And art has been, to my mind, most admirably defined by Prof. Letherby in these words: "Art is the well doing of that which needs doing." If that is a good definition, then I may properly speak to this audience this afternoon upon the subject of Civic Art.

But Civic Art has been discussed, and most capably discussed, by one of the newer prophets. In Raymond Unwin's notable book on "Town Planning" I find these words:

"So long as art is regarded as a trimming, a species of crochet work to be stitched in ever-increasing quantity to the garment of life, it is vain to expect its true importance to be recognized. Civic Art is too often understood to consist in filling our streets with marble fountains, dotting our squares with groups of statuary and twining our lamp-posts with wriggling acanthus leaves or dolphin tails, and our buildings with meaningless bunches of fruit and flowers tied with the impossible stone ribbons."

You have no difficulty in recognizing the description. Unwin says, and says wisely: "The art of town building (which is the flower of Civic Art) is practically a new one for us in England." And if he can say that in England, with its thousand years of civic life, what may be said about the United States with but a hundred years of community existence!

I am going to be arbitrary and make a definition of Civic Art for my own uses —no one else need adopt it. I want to call it "The practice of city making for the highest good of all." The discussion of this form of Civic Art will fall into two main divisions, one relating to the provision of water, sewage and the removal of waste; the other dealing with the streets, the docks, the water-fronts, the approaches by land and water, with the bridges and public buildings and fountains, with the monuments and memorials, the parks and playgrounds and recreation spaces; dealing with the restraint of city nuisances, with the promotion of sane planning; in short, with the highest good of all, for community and individual efficiency, so that there may be created that virtue, absolutely dependent upon love of city and country, which we call patriotism, which is the soul of our national hymn, which we sing while we are scratching the very eyes out of the rocks and rills, and breaking into bits the templed hills!

This address this afternoon will relate entirely to the second division of the subject, and as pictures speak louder than words, I shall now ask to have the dark turned on, in order that they may be seen.

The subject is intimately related to the work of the organization I have the honor to represent, which we call a "Crusade against ugliness." This crusade, I may say to you, has been inaugurated by us in more than a hundred American communities. The whole idea of the crusade is to work until the contrast is, in the bitter words of William Morris, "less disgraceful between the fields where the beasts live and the streets where men live."

No one here needs any suggestion in this spring time of the year as to the beauty of the field where the beasts live. The other day a little boy came to visit my home—a boy from the "streets where men live." He saw a green sloping lawn. His eyes shone; he looked up and said, "Mother, may I roll on the grass?" That showed the disposition of the natural child to get back toward the fields where the beasts live —the child only accustomed to these unfortunate streets which men live in, and which they create.

We know the streets where men live; we see the evidences of American "civili-

zation" where great millions of people exist, and from which awful environment they are expected to look with aspirations toward the highest and holiest, and from which they are supposed to go to vote as good citizens.

In this address we are going to look at and discuss a sort of a composite American community, so that we may realize the real Art we have put into community making in the United States of America, in the "land of the free and the home of the brave." We must get into this community somehow. So I first show you a trolley entrance to a prosperous Pennsylvania city, in which the main impression is given by one prominent whiskey sign, no uglier than the unpleasing surroundings.

To Philadelphia we go by her railroad entrance, and this picture shows how that city welcomes those who are unfortunate enough to have formed their impressions of it from the railroad. I would point out to you that we must judge communities by what we see. If the railroad trains were flooded with literature respecting the glories and the wealth and the beauty and the pleasantness of the towns through which we pass, we could hardly believe it if our eyes, the evidence of which we must take, disclose such repellent appearances as this.

There is a half mile or more in another Pennsylvania community of such pleasant approach as I now show you—an approach of most creditable character.

There is, I believe, in America just one community which is the result of absolute design. I refer to the village of Biltmore, in North Carolina, proposed as a complete and successful village, from which it was expected to extract a commercial profit. I show you the entrance in order to indicate that entrances to communities need not be absolutely disagreeable. A little later I will produce for you some of the other Civic Art facilities that are there provided.

The water approach to American cities is of importance not at all considered. When pleasing, as, for instance, in the case of the great locks at Sault Ste. Marie, in Michigan, erected by the government, it adds greatly to the desirability of the whole community. The conventional American approach is by way of unsightly docks, erected without the least thought of orderly arrangement, or of their relation to the dignity or of their influence on the incoming traveler. Where the water approach is, as in the case of Albany, for instance, combined with the rail approach, commercialism takes advantage of the opportunity, and a most offensively ugly biscuit sign is the prominent and dominating feature seen by the traveler as he looks out the window of the train in crossing the noble Hudson River.

The ripened Civic Art of Europe is nowhere better shown than in its water-fronts and water approaches. Consider, for instance, Stockholm, with the Royal Museum, the Houses of Parliament, the Royal Palace, and the greatest hotels and theaters, all grouped along that arm of Lake Malaren which gives access to the Baltic. This is done in Europe because they have there learned the value of water and scenery, a value great in itself, and which should appeal most strongly to Americans because it really gets something for nothing!

When we look at the approaches to such cities as Hoboken, Newark, New York, Philadelphia, Camden, and realize that the residents in these prosperous communities take the money made in making ugly their water-fronts with which to travel abroad to see beautiful water-fronts, we are confronted with a most incongruous and uncommercial point of view.

I am contrasting for you pictorially the courses of the Milwaukee River and that of a canal in Rotterdam. I am also presenting to you a picture which I will call the bend of the Chicago River, asking that you carry its appearance in your eyes until the following picture gives you the bend of the Seine in Paris.

It is said that one hundred and seventy millions of dollars of American money

is spent in Paris every year, and most of it because Paris is beautiful. I fancy that some of it is expended by those who have been efficient in producing the Chicago ugliness. New York has recently completed a great dock improvement along the noble North River, including seven immense piers south from Twenty-third Street. From West Street these docks present in their massive concrete fronts an orderly and architecturally excellent appearance. This, however, is the "water back," as I may call it, while the other end of these docks, that which projects into the noble waterway along which pass hundreds of thousands every day, is nothing but a collection of steel-fronted machine shops, without dignity or beauty. The able and acute Municipal Art Commission of New York, which has done such great good to that city in preventing bad taste and in introducing good taste, seems to have slipped up in connection with this dock improvement.

From New York we get a significant statement by former Mayor McClellan, which I am glad here to quote: "In a self-governing community the ultimate object of government is the happiness of the governed. Something more is needed to make the happy city than health and wealth and wisdom. The city healthy, the city wealthy, and the city wise may excite satisfaction, complaisance and pride, but it is the city beautiful that compels and retains the love of her people."

These words are significant, but I think that when Mayor McClellan wrote them he could hardly have had in mind the view presented to all who reach New York by the important highways of water travel ending at West Twenty-third Street. The picture I present to you of sordid buildings and billboards gives New York's proposition in regard to the city beautiful. It was not Mayor McClellan who said, even more sententiously, that which I insist is a fact, that "no nation ever took up arms in defense of a boarding house." But in New York, and in almost every other American city, the general appearance presented to those who approach a community is at least as unattractive as is the typical boarding house front and parlor.

Civic Art has to do with the lives of the workers as well as with the lives of the employers, professional men and business men. The plain people must be housed, and as I introduce you to the housing for mine workers, shown in this Pennsylvania mining village, you will note the horrors into which our industrial conditions force human beings.

From such unwholesome and unsightly surroundings are expected to come men, women and children who, beside their toil furnished to their employer, furnish some sort of good citizenship to the State. Opportunities for recreation are presented only in the saloons, and in one of the towns of this character a saloon has been provided for every ten voters, upon the principle, probably, that if he drinks enough he may be able to forget the ugliness and discomfort about him.

I have been told, in presenting these views, that the "Dagoes," as they are disrespectfully called, do not know any better and would not appreciate better conditions. For that reason I have had a photograph made of a Hungarian village from which some of these very mine workers come. No one who sees it would for one moment insist that the men and women born in this village do not know any better, nor that they like and prefer the ugliness of the average American industrial community.

A few days ago I spoke in a little mining town, barely a score of miles from Pittsburgh. I saw there miners' houses—hardly homes—no better than those I have presented on the screen, and I learned that even here, in a small village, the hideous "double-shift" practice prevailed, in some cases; that is, there were houses in which two men slept in a bed all night, rising in the morning so that two others who had worked all night might take their places.

Unquestionably, some better conditions than these exist, and the picture I now show you of Port Sunlight, in

England, indicates that industrial conditions do not necessarily connote civic ugliness and squalor. The Lever Brothers, who make soap near this village, most successfully and profitably, have found it worth while to provide decent conditions of housing for their people.

The way in which communities treat important public buildings, so far as approaches are concerned, bears a relation to the progress of Civic Art. I now show you a picture indicating a public library and a Federal building in the city of Memphis. The presentation of this picture in a widely circulated periodical brought forth much indignation and protest in Memphis. But as I can show you by the accompanying picture the lesson was taken to heart, and the very agreeable condition that now prevails is a credit to the public spirit of Memphis!

The placing of public buildings, or semi-public buildings, is most important. The First Presbyterian Church in Buffalo has been so located that it suggests the worship of God for a mile, as approached, fully as much as it can possibly do so inside. Advantage has here been taken of street junctions to place a monumental structure under pleasing conditions, so that the whole community is made more beautiful and dignified. Much the same thought prevails in regard to the Lutheran Church in Washington, which may be seen as one passes around Thomas Circle.

One of the annoying difficulties experienced in endeavoring to instill a little respect for good principles in Civic Art is found in the disposition to erect city structures in the country; that is, the country people will unthinkingly put a tall church or school building or community hall in a location where a broad, low structure would be far more appropriate. Examples of better thought in this respect are seen in the Bethel public school in Ohio, in the charming library in Sunderland, Massachusetts, and even in this little post-office building of Biltmore.

A great public building is, too, sometimes injured by its approach and its surroundings, in one way or another. In front of the classic main building of Girard College, Philadelphia, there are worked out each year floral monstrosities known as "carpet-beds," which detract attention from the strength and dignity of the building itself. The placing of a semi-public building without thought of its influence on a near-by public structure of much greater importance and cost is another way to expand bad Civic Art. For instance, the thirteen-million-dollar Pennsylvania capitol building—a really beautiful and harmonious structure—has had thrust against it the building of a fraternal organization out of all scale and relation to it, and radically interfering with the beauty of approach to it.

All this implies thought, planning and design. If we go again to Biltmore, North Carolina, we may see there evidence of thought, planning and design in the curved and beautiful streets, in the arrangement of sidewalks and trees, and in the proportioning of the space along the highways. Too often one finds great waste in communities in paving an excessive width of highway. For instance, in the little Pennsylvania mining village to which I have before referred, certain streets have recently been expensively paved with brick to a width of thirty-two feet, when twenty-four feet or less would have been ample. Not only would money have been saved by the better practice, but the opportunity to introduce grace would have presented itself.

Buffalo gives us some excellent models in this respect, Delaware Avenue being a most notable street in its beauty and in its proportioning. It follows that properties along this avenue, as well as along other well-handled highways, are made more valuable.

There are different ways of introducing greenery in public highways. Oxford Street in Rochester, New York, is made notable by a central grass plot, carrying magnolia trees, the mature loveliness of which not only attracts many visitors but adds greatly to the value of the abutting properties. The same idea as to distribution of the street

space has been followed in State Street, Harrisburg, with the result of adding much dignity and beauty, and saving much money. In this connection I am glad to present a bit of the water-front of Harrisburg, connecting with State Street, and to say that along the two miles of exquisitely beautiful open view thus presented nearly six hundred thousand park visits were made during 1909. In connection with this water-front park there is a formal city entrance, the only one, so far as I know, on the continent, save that involved in the old city gates in St. Augustine.

Civic Art implies proper parks in a community, and these parks ought to be approached in a pleasing and dignified fashion. A model is the approach to the Arnold Arboretum, a part of the Boston park system, and another is in the entrance to Putnam Park at Redding, Connecticut, where a colonial block-house suggestion has been used most interestingly. In contrast we see with regret the way in which a park entrance in Philadelphia has been taken advantage of by some purveyors of beer.

Kansas City gives a notable instance of development of Civic Art in park entrances, and, indeed, in parkings and in parkways cut right through the heart of that great city. Some twelve or thirteen years ago there were practically no parks there; and so no beauty in Kansas City. Through the inspiration of a noble citizen, and using the unusual ability of an able designer, made efficient by a most acute city attorney, that city has expended some nine million dollars since in properly decorating herself along a novel plan. I am bringing to your attention the approach to West Terrace Park as it was and as it is, and the noble view from the park itself. Particularly this view is significant, because it is a view over great industries, which, softened by the distance, are most pleasing and really elevating to the beholder.

Proper Civic Art as I have attempted to define it at the beginning of this address includes facilities for recreation, to which I may now allude but briefly. A public golf course, sufficient playgrounds, adequate facilities in the parks for wholesome recreation; these are the best developments of Civic Art in this direction. In a city with which I am familiar, but a few days ago I was but one of five thousand who looked at intercollegiate games carried on on city property under conditions of the utmost attractiveness and pleasure. The notable and significant fact appeared that this absolutely miscellaneous crowd was, through the circumstances, held in perfect order, without vulgarity or bad language, differing absolutely from similar occasions held under admission fee conditions.

When I see, as I do frequently, a distortion of nature expressed through an absurd carpet-bed or through some of Mr. Raymond Unwin's "wriggling acanthus leaves" twined lavishly about some expensive marble structure which would better be plain, I am moved with a feeling of regret, for the same money would have gone so far in providing the accommodations for the people that real Civic Art dictates.

In this inquiry into Civic Art we may inquire into the details, for instance, of lighting. A sightly lamp-post may not only be really efficient, but also a decoration. I show a picture of a beautiful post, and of another carrying a street sign, in a cemetery. It seems to me extraordinary that we must provide beauty for the dead and ugliness for the living. It is also rather uneconomical, for the dead pay no taxes, while attractiveness to the living produces prosperity, and the prosperous citizen is the taxpayer. We are shy on parks, but strong on cemeteries, in careless, illogical America.

Cities are the unfortunate recipients, occasionally, of gifts which had better never been given. In a mid-Pennsylvania town an abomination of a cast-iron fountain stands as a monument to the misplaced generosity of its donor, no less than as a monument of bad taste and mawkish sentimentality. How much better is a simple granite structure, both as a memorial and for its efficiency. The granite fountain is not very expensive,

but there are certain fountains which I have seen made of reinforced concrete, costing less than five hundred dollars each, providing drinking accommodations for man and beast, which are in the highest degree commendable, and which really mean a development of Civic Art.

I have before alluded to street lighting. There is a tendency in America to improve it, which tendency is being manifested in ornamental light standards or lamp-posts. Sometimes they are "flashy"; sometimes they are simple and dignified. We are now in danger of getting bad art permanently fixed on our streets, for lack of thought. The pictures I am presenting show good and bad examples, the best of which is a reinforced concrete light standard shown on a viaduct constructed of the same material in the city of Harrisburg. This viaduct, by the way, has added greatly to the beauty of the city in which it does efficient work, and has further stimulated civic pride and pure patriotism. When the iron structure which preceded it was opened to travel there was no celebration; but when this bridge, which is not only permanent and sightly, but beautiful, was opened, the city took a day off and went into a great season of rejoicing. An equivalent case is that of the dedication within the last two years of a monumentally fine bridge spanning the Connecticut River at Hartford, in connection with which the Connecticut Yankees took three days off to celebrate.

Even country road bridges may be simple, permanent and efficient. It is not necessary to have ugliness anywhere.

The poles and wiring of our highways are not ornaments, all will admit. When, as in many cases, the trees which once lined those highways are either ruthlessly removed or trimmed to fit the poles and wires, a condition of ugliness comes about which is a disgrace. The wire nuisance must be abated, and economical considerations will eventually abate it, because it is expensive and wasteful. The wires must go under ground gradually but surely.

Civic Art can extend its usefulness to manufacturing conditions. I am glad to be able to present several examples of orderly and pleasing manufacturing plants, and to say that in every case the manufacturers insist that the work done is in the highest degree a good investment rather than an expense.

The smoke nuisance interferes with Civic Art, and with all art. It also interferes with life, and it is a form of special privilege which should be substantially restrained by law. I believe that a man has no more right to deposit the unconsumed carbon he sends forth from his smoke-stack upon my linen in my home than he has to deposit the ashes from the self-same furnace upon my door step or in my back yard. It is not necessary to have black smoke under any conditions, and economics will eventually dispose of it.

The worst of the three nuisances which interfere with the development of proper Civic Art is the billboard nuisance. It is pervasive, intrusive, impudent, defiant and law-breaking. Most citizens do not need to be restrained from doing a wrong thing when once they know it is wrong. The billboard man looks upon law, or public sentiment, or the privacy of home, or the dignity of the state, or the evidence of patriotism, by a nation as expressed in memorials, only as so much potential publicity of his particular kind. The views I am showing you prove this contention. He has intruded with our flag on the Isthmus of Panama; he has done his best to minify the beauty of Niagara Falls; he shows his uglifying presence, as Dr. Eliot puts it, upon the battlefield of Lookout Mountain.

He intrudes upon the church as closely as he can, and it is a most unfortunate fact that the United States Government, through its War Department, is the only large employer of labor in the country using the billboards to attract. It would seem as if when other employers of labor can get along without adding to the ugliness of a community, the War Department ought to be able to secure soldiers without placing their billboards next a church, just as occurs in the city

of Cincinnati, our President's own home.

The billboard man intrudes upon State capitols whenever he can. He has been checked in the District of Columbia in his attempt to surround the new Union Station with his daring announcements.

There are several ways in which the billboard abomination can be checked. As yet there is no legal way in which it can be abolished. Unquestionably, communities have the right to regulate billboards, and a recent decision of the Supreme Court of Missouri indicates that this regulation may be sharp. Every citizen, however, can himself regulate the matter, if he will agree to buy things not advertised on billboards. This is a perfectly legal way of expressing one's abhorrence of a special privilege and a wrong.

In conclusion let me say a few words about city planning and its great father, who was also the Father of his country. George Washington, as we all know, was responsible for the plan of Washington. It was his prescience and singular ability which prepared for us the plan of a capitol building suited well to a nation of a hundred million, at a time when that nation was a poor struggling handful of barely three millions.

Most of us know how the Washington plan was ridiculed in its early days; how even Charles Dickens turned his bitter scorn upon it. Yet when, a few years ago, the Senate Committee of the District of Columbia desired to see what was best for Washington, and when it engaged the most eminent men in the country, who traveled over Europe inspecting city plans, they could do nothing better than to come back to Washington, shake off the dust from the plan proposed by the great first president, and say there is nothing better.

Those of my hearers who are not Washingtonians have a much more intimate relation to this matter than those who live in the city. Residents of Washington do not vote and have no representation in Congress. All the rest of us do have votes directly or by influence, and every one of us have congressmen and senators who must listen. I believe it is the best possible thing to do to have every one of us see that his congressman understands it to be the will of the country to make Washington the greatest exhibit of Civic Art in the whole country and in the whole world.

Civic Art rests, after all, on city planning. City planning will provide the proper details for the city's needs and health and happiness. It will stop eventually heterogenous and incongruous building; it will promote prosperity and stimulate civic pride. Let us therefore, who believe in Civic Art, each resolve to make that art efficient, by insisting, so far as in us lies, upon the use of concrete city planning in every possible instance.

THE PRESIDENT. It is with peculiar pleasure that I introduce the next speaker, and with a great sense of encouragement, for I never supposed that I should see an eminent man of science, noted all over this country for his scientific attainments, appear before this convention to take up and advocate the Fine Arts, Secretary Walcott, whom you all know, is here to speak to us about "The National Gallery of Art."

THE NATIONAL GALLERY OF ART.

ADDRESS OF

HON. CHARLES D. WALCOTT,

SECRETARY OF THE SMITHSONIAN INSTITUTION.

Mr. Chairman, ladies and gentlemen: I feel very much as a previous speaker expressed himself, because as I am primarily a geologist, I have little right to say anything on the subject of art, but when I came to take up my new duties as Secretary of the Smithsonian Institution I found that connected with it was the National Gallery of Art.

The subject of the National Gallery of Art has been so fully and finely presented by Dr. Richard Rathbun, in his recent work giving the history and present condition of the Gallery, that it appears almost unnecessary for me to present the matter to you. There may be, however, some of you who have not read that work, so I will give a brief sketch of how the Gallery came into existence.

In 1840, while the question of what should be done with the Smithson bequest was under consideration in Congress, a few gentlemen organized the National Institute, which was in 1842 incorporated by Congress for a term of 20 years, at the expiration of which its collections were to be transferred to the Government. This Institute collected a few works of art, which were subsequently transferred to the Smithsonian Institution.

The act of 1846 creating the Smithsonian Institution, provides that all objects of art belonging to the United States, which may be in the city of Washington, shall be delivered to such persons as may be authorized by the Board of Regents to receive them, and that they shall be arranged and classified in the building erected for the Institution.

In 1849, under the authority of the Regents, Secretary Henry purchased the Marsh collection of engravings and works of art.

In 1858 the collections in the Patent Office Museum were turned over to the Smithsonian Institution, and in 1862 the collections of the National Institute were transferred, on the expiration of its charter. These collections included a few paintings of merit,and sundry art objects.

In 1879 the Catlin collection of portraits of American Indians was presented to the Institution by Mrs. Joseph Harrison, of Philadelphia.

A few additions were made from time to time up to 1906, but they were relatively of little importance, and with the collections already in hand, were scattered about in the Smithsonian building and the National Museum building, erected in 1879.

In 1903, when the will of Harriet Lane Johnston was presented for probate, it was found that she had bequeathed her entire collection of paintings and art objects to the Corcoran Gallery of Art, under certain specific conditions, and subject to the provision that in the event of a National Art Gallery being established in the City of Washington, they should be transferred to the said National Art Gallery and become the absolute property of that Gallery. The Corcoran Gallery declined the bequest under the conditions, and the executors of the Johnston estate asked the courts for a construction of the clause in the testament providing that the collection be given to a National Art Gallery. This suit was filed on February 7, 1905, in the Supreme Court of the District of Columbia, and by an order of the Court dated July 18, 1906, the collections were delivered to the Smithsonian Institution on August 3, 1906, the Court deciding that there had been established by the United States of America, in the

City of Washington, a National Art Gallery within the meaning of Harriet Lane Johnston's will.

In 1904, Mr. Charles L. Freer, of Detroit, offered his art collection to the Smithsonian Institution, under certain specified conditions, and also offered to furnish the means for erecting, after his death, a suitable building to receive the collection. This collection was formally accepted by the Regents of the Smithsonian Institution in 1906. It includes more than 2,250 objects, including paintings in oil, water color, and pastel, drawings and sketches, etchings and dry points, lithographs, oriental pottery, etc.

The action of Mrs. Harriet Lane Johnston and Mr. Charles L. Freer called the attention of all interested in art to the fact that there was a National Gallery, and that under the care of the Smithsonian Institution it was making conservative and satisfactory progress.

In March, 1907, Mr. William T. Evans, of Montclair, New Jersey, announced to the Institution his desire to contribute to the National Gallery a number of paintings by contemporary American artists of established reputation. In transmitting the first instalment of paintings, he wrote:

"I have every reason to believe that you will like my selections, but should any of the examples not hold well, others can be substituted, as it is my desire to have every artist represented at his best. As already intimated, I intend that the present gift may not be considered as final. Additions may be made from time to time as opportunities occur to secure exceptional works."

Fifty paintings were enumerated in the list which accompanied this letter. Up to the present date, Mr. Evans has presented 116 paintings. These, with the paintings already in the possession of the Institution, bring the exhibit now installed in the large hall of the new Museum building, to over 160.

In March, 1910, the collections belonging to the Institution, along with some fine paintings loaned, were formally placed on exhibition in the hall which you are to inspect this afternoon.

The world-wide interest in the National Gallery has been increasing rapidly during the past three years, and we believe, without question, that the collections will grow quite as rapidly as facilities can be provided for their proper installation and exhibition. The collection is particularly rich in pictures by American artists, and it is well that it should be so, in order that it may have a strong National tone. The Harriet Lane Johnston collection has given the gallery fine examples of several of the masters of European art, and we hope that this feature will be strengthened from time to time as the years go on.

The Charles L. Freer collection contains many beautiful paintings by Tryon, Dewing, Thayer, and the unexcelled series of Whistler paintings, pastels, drawings and sketches; also the beautiful Peacock Room. In oriental art the collection representing Japanese and Chinese paintings from the 10th to the 19th century cannot be duplicated in any single gallery in the world, and the bronzes and pottery are beautiful, and to a large extent unique and of great historical and artistic value.

Two weeks ago I went out to Detroit to see Mr. Freer and see some of the new things he has obtained.

One of the new treasures is a picture some thirty-five feet in length, representing a broad view across one of the most beautiful sections of China. It was painted by one of the great artists about the fourteenth century. That picture, in its perspective and in its color values, and in its faithfulness in portraying the topography and human culture, is scarcely equaled by any modern artist. There are also many other paintings designed to show the evolution of Oriental Art in China and Japan.

The question of a suitable building for the great Freer collection has been happily settled by Mr. Freer, but we still have to consider the problem of properly housing and exhibiting the collections now in the new natural history museum building, as their present installation is but temporary.

I have hoped that some of our strong

men or women, who have the means, will see the great oportunity that is now offered, to present to the Nation a suitable building that will be an epoch-making incident in the development of national art, and a monument to the culture and patriotism of the one so wise as to take advantage of the opportunity.

The American people, as represented by Congress, have just provided a large and beautiful building for the collections of natural history, and in due time it is expected that sufficient interest will be taken in the art collections of the Government to provide a suitable home for them. This, however, is not to be anticipated in the immediate future, although the collections now in hand, and what will be inevitably received if accommodations are provided for them, will make a most creditable showing.

I have been frequently asked what effect the development of a National Art Gallery would have upon the Corcoran Gallery of Art, and my reply has always been that I could see nothing but what would be to the benefit of each.

The Corcoran Gallery, with its splendid history, fine building, and beautiful collection of paintings and statuary, has an international fame, and will grow even stronger more rapidly under the stimulus of a greater art interest, caused by the development of the National Gallery. One will supplement the other, and anyone visiting Washington, at all interested in art, will desire to visit both.

The most sincere and hearty co-operation has existed in the past between the two institutions, and it will continue in the future, the only rivalry being that each will endeavor to hold to a higher standard, and uplift the art ideals in America.

The Advisory Committee on The National Gallery of Art, consisting of Francis D. Millet, Frederic Crowninshield, Edwin H. Blashfield, Herbert Adams, and William H. Holmes, has been most helpful during the past year and we thank them for the good work they have done. I cannot close these remarks without paying a tribute to the earnestness and zeal of Assistant Secretary Rathbun, who has given much thought and consideration to the development of the National Art Gallery; and to the Curator in Charge, Mr. William H. Holmes, who has done such splendid work in the installation of the present gallery.

The motto of the Smithsonian Institution is the increase and diffusion of knowledge, and it is the desire of the Institution, especially of its Art Department, to increase and diffuse the knowledge of Art by graphic illustration of the highest order.

In conclusion—I hope you will all feel a deep interest in the National Art Gallery, destined, we hope, to be worthy of the country and people to whom it belongs and to the great awakening of Art interests throughout the land.

There being no further business, the Convention adjourned at 4.35 o'clock to visit the National Gallery of Art.

THIRD SESSION.

WEDNESDAY MORNING, MAY 18, 1910.

The Convention met Wednesday morning at 10.12 o'clock in the red parlor of the New Willard Hotel. Mr. Charles L. Hutchinson, President, in the chair.

THE PRESIDENT. The chair announces the Committee on Civic Theatres as follows:

Percy MacKaye, Chairman, Justice Wendell Phillips Stafford, Herbert Adams, John W. Alexander, Prof. George Pierce Baker.

To this committee other names will later be added.

It is exceedingly fortunate for the Nation that we have in Congress men like the gentleman who is to address us this morning. One of the most hopeful signs in the world is the wise interest that is being taken in art by some of the members of Congress, and we are to consider this morning "The Difficulties and Trials of Congressmen Concerning Art Matters." It is my pleasure to introduce the Hon. James L. Slayden.

THE DIFFICULTIES AND TRIALS OF CONGRESSMEN CONCERNING ART MATTERS.

ADDRESS OF

HON. JAMES L. SLAYDEN,

MEMBER OF CONGRESS FROM TEXAS.

A few days ago Mr. Glenn Brown asked me to come here to make a brief address on the "Difficulties and Trials of Congressmen Concerning Art Matters."

In an earlier communication he had suggested a correlated but slightly different subject. Then it was the "Difficulties and Obstacles in the Way of Art Legislation." As you will see there is a slight difference.

Acting on his suggestion my thoughts were first turned to the consideration of the obstacles in the way of art legislation.

While meditating that phase of the subject assigned me I read in the *Washington Post* of Sunday, April 3rd, a two-column article with these promising headlines: "Excels in Art," "District Claims to Have Greatest Collection," and so on.

As the greater part of the stone and metal that provoked this jubilant outburst had been obtained by act of Congress I was at once driven to the conclusion, unless the inveracity of the newspaper could be set up, that there are not now and never have been any obstacles in the way of legislating about art here in the District of Columbia—and more's the pity.

The statistics given in that issue of the *Washington Post* are most interesting. It says that more than fifty statues are yet to be put in the Hall of Fame by the States, if they all accept the invitation extended by Congress. That was a discouraging statement, for until I read it I was under the impression that the States had nearly all done their worst and that the next generation would have very little more to bear in that way than the present one.

The money value was made a feature of the article. It was put at the respectable sum of five million dollars. The names of individuals who have been honored in this wholesale way and the cost of each statue and bust were given in detail.

There was absolutely no comment on them as works of art; no commendation of the artist who had wrought well, no criticism of him who had not. It was just journalistic cackling over the quantity and the cost of the collection, an exaltation of mere bulk.

One has only to walk about the streets of Washington and through the parks to reach a painful realization of the fact that obstacles to such legislation as we have had are just what we most urgently need.

All these bronze chargers and the metal heroes who bestride them are creatures of Congress. The quarries of Carrara have been drawn upon by the same august assembly for the equipments of what a very clever woman of my acquaintance calls "Statutory Hall," a phrase that explains its existence, but does not justify it.

I think that we are fortunate in the fact that space in that hall is growing hopefully less and that we are near the limit of what Mr. Thomas Nelson Page and others call a "Chamber of Horrors." If it were otherwise I should tremble to think of how it might appear when Liberia and Guam may have representation there in the images of picturesque but inadequately clad chieftains.

If, as one of my friends is fond of saying, avoidable ugliness is a sin, the chief offender against morals and good taste here in Washington is the Federal Government that has been altogether too liberal in permitting the free play of the artistic fancies of patriotic societies and other associations whose sentiments have outrun their judgment and crossed the canons of good taste.

Nearly all the monstrosities complained of have been authorized by law.

Almost without exception the parks of Washington are in the keeping of some hero in bronze or stone. Beautiful trees and unoffending grass have yielded to a futile effort to have the next generation remember what certain more or less obscure statesmen, brigadiers, colonels and commodores did in the last. It is a sheer waste of good air, grass and tree space that I hope the lately created Advisory Art Commission will hereafter refuse to yield to poorly carved Italian marble.

But, if this thing has to be done, if all our small-fry heroes must be recognized, I do not see why we shouldn't buy a tract of land in the country, outside the District, to which most of our so-called art objects may be removed and where the rioting fancies of certain people may be allowed unrestricted exercise. The States are now powerless to resist the aggressions of Congress and would be forced to submit.

Mild critics of this governmental art collection have called it a calamity, the vehement say it is a crime.

Since I received Mr. Brown's invitation, he and other conspirators against my peace of mind have been busy with meetings in which all these things have been discussed and everything worth saying has been pre-empted. Everybody has taken a shot at "Statutory Hall" which appears to have no friends except in Congress, and even there they are falling away rapidly.

But before quitting that place that has a sort of fatal fascination for everyone who speaks on art legislation, and sees its result, I do want to say the one possible word for it. To those who see it every day, as I do, has come the knowledge that what it lacks in artistic excellence it makes up in variety.

In the character and ability of the men represented the range is from Washington, Jefferson, Lee and Webster, clean down to—well some people whose peaceful obscurity I shall not disturb by naming them.

In size these are generally more heroic in marble and bronze than they ever were in the flesh. In costume the variety covers nearly everything from a hybrid misfit Roman toga that rests

uneasily on ninetenth century shoulders to a ready-to-wear overcoat that has every appearance of having been marked down from ten dollars to nine ninety-eight.

The gentle sex—if such a term may be used of that branch of the human family that produces militant suffragettes—is represented by the stone image of a great leader in the anti-drink crusade whose basque, a lady of my acquaintance says, doesn't fit.

A few weeks ago one of our local papers in telling of the placing of a new statue in that convention of mediocrities said that it consisted of "eight feet of bronze man and a corresponding quantity of bronze whiskers." The name of the artist who made the monument was not given nor was there an opinion as to its artistic excellence or lack of it. There was casual mention of the original.

But Congress is moving in the matter of art legislation and always, if slowly, toward better things.

In the Senate a few days ago there was an interesting discussion of the bill to provide an Art Commission. The debate brought forth the suggestion that the States would do well to wait fifty years after the death of a citizen before honoring his memory by putting a statue in the Capitol. The idea is a good one, but the time mentioned is altogether too brief.

It would be immeasurably better to follow what I am told is the rule of the Catholic Church in the making of Saints. If I am correctly informed, no one is eligible for canonization until he shall have been dead for more than a hundred years and even then his character must pass a critical review by a special investigator known irreverently as the "Devil's Advocate" before he can be elected.

What a wise and salutary rule that would be for the placing of statues in the Capitol! How many errors it would free us from!

So few people are discernible through the mists of a hundred years we might, under the operation of such a rule, expect the Hall of Statues to offer abundant room for centuries to come.

One Senator in the discussion spoke contemptuously of the proposed legislation and declared in effect that Congress, which had serious business before it, ought not to give its time to "little dilettante measures." Then, having voiced his contempt of art legislation, he made—although unintentionally, I believe—a really good argument for the bill. Among other things he said:

"We have not far from us specimens of 'Art' that would be used for gateposts in the grounds of a building really dedicated to art. The art in the Capitol and grounds is of an order that would not commend itself to critics. Pictures hang on some of the walls which were purchased because the artists needed the money and had friends to secure their purchase. They have cost hundreds of thousands of dollars."

All this interest in the question is a rainbow of hope, a sign of better things to come. It hopefully suggests that in the future we will not merely drift, permitting ourselves to be imposed upon by every art quack who chooses to tickle our vanity and exploit us through our ignorance.

But the task of securing a wise code to govern us in these matters is not an easy one. We will need your help all the time, your patient, unremitting help.

The really great obstacle to prompt, wise and effective legislation for the development of art in the United States lies behind the Congress and the various State legislatures; it rests largely with the people themselves.

Circumstances have been against us. The country is so vast that it has not been possible to spread an understanding and appreciation of art among all our people. They have been so occupied with the settlement of a new country, so pressed by the necessity of the simplest home making they have not had the time to give to the study of home decoration. It was not their fault, but, rather, the result of an advancing frontier and the stern necessity of getting a living. When they were calling for bread

we could not satisfy them with a stone, even from Carrara.

Relatively we have few cities and they are widely scattered and inaccessible to the mass of our people. Even those we do have are not famous for their art collections. For these reasons a comparatively small percentage of Americans have had the opportunity to see really good pictures and statuary. In Europe it is different. There the countries are small, the cities numerous, the civilization old and centuries of accumulation of objects of art in nearly every capital have offered to the people opportunities to become acquainted with the work of the masters of painting and sculpture. It has elevated the general taste and given to more people a discriminating, critical faculty.

It is a fact, although not accepted by muck-rakers and such like, that what the people feel their representatives reflect, and in this country, where they come from the people every second year with fresh commissions, they have had the people's indifference to art. That explains, I think, the most serious obstacle to satisfactory art legislation.

If you want to help the situation go to the primary public schools, where the most fallow ground lies, and sow your seed of good taste. By that means our people can be taught to discriminate, to reject the bad and to accept the good, and when we reach that stage of development the rest will be easy. It will be a long step forward.

For these reasons I want to see all our governments, from the municipalities to the Federal Union, go slow in the promotion of art by the purchase of pictures and statuary.

I was much impressed by the importance of a plan for the development of the public taste that the German Kaiser is said to have adopted. It was reported that he had established a gallery of bad paintings to teach the people what to avoid. I fancy we could easily stock a stupendous museum of that sort here in Washington.

Another of the troubles that lawmakers encounter when legislating for art is the doubt of authority to spend the people's treasure for such purposes. Gentlemen on the outside of legislative bodies often have a large minded, easy contempt for such restrictions but there is much in the contention.

One of the few bright spots in the tariff act of 1909 is found in paragraphs 715, 716 and 717 that provide for the free entry of works of art that are twenty years old.

I dislike the condition for I fail utterly to see how a good picture that is only fifteen years old, say, can exercise a baleful influence on our industries or injuriously affect our social life; but such is the law.

When we get a little wiser, say next year, or the year after or, at any rate, in the not remote future, in a word, when the gathering wrath of the American people shall assert itself and we have a revision of the lately revised tariff, we will kick out of the way all the remaining barriers to the free introduction of works of art. It is barbarous to interpose obstacles to that agreeable and effective way of educating the people and it is high time that we quit being barbarians.

Let it be said to the credit of artists that they have always protested against such protection and its narrowing influence.

The industrial value of the fine arts is too little understood in this country. When we reach a full appreciation of its economic value art legislation that has come haltingly will advance with rapid strides, being lubricated with the possibility of gain.

Mr. Seymour Thomas, an American painter who has shed lustre on his country by high achievements in the art centers of Europe, told me that at the close of the last great exposition in Paris the German government spent a million dollars for art models applicable to the industries. In a few years thereafter hundreds of objects that are useful and beautiful that had not hitherto been manufactured north of the Rhine appeared in the markets of Europe bearing the legend "made in Ger-

many." Is there not a lesson in that for us?

The bill to create a Commission of the Fine Arts that became a law the other day is a distinct advance. It provides for the appointment on the Commission of a number of well qualified judges of the fine arts whose duty it will be to advise officials that are charged with the responsibility of buying pictures, locating monuments and setting up statues under the authority of Congress. It is made the duty of such persons as determine these questions to call on the Commission for advice. While they are not compelled by the letter of the law to accept that advice, public opinion may, I think, be relied on to compel it. I expect great good from that particular piece of legislation.

I sincerely hope that the Commissioners will avoid the mistake of thinking that theirs is the most important of all governmental functions and that they will not destroy their influence and put their friends on the defensive by making extravagant suggestions. They will go farther by going slowly, as the Spanish proverb has it.

Let me ask you to be patient with those of us who do not know. Continue your campaign of education and in a few years the artistic temperament that our people really do possess, although it has long been dormant, will assert itself.

Our very blunders in the past help to convince one that it does exist.

I know that some pictures have been bought and monuments raised that are so frankly, manifestly bad that those of you who are trained in such matters marvel that even the inexperienced could accept them.

Let me suggest that an honorable but ill-directed sentiment has usually been responsible.

To some degree nearly all of us share with the Chinaman his reverence of ancestors. We like to honor those who have wrought and sacrificed for us. Knowledge of the brave and picturesque things done by our fathers provokes a fever of admiration, and while that is on, a monument is ordered.

A picture that tells the story of a hero, or of an ennobling sacrifice that is the common heritage, appeals to the legislator. He knows the history of his country and what its great men have done if he does not understand the technique of art. He remembers the service of the great statesman, the courage of the soldier, and he is filled with pride. He feels that the story ought to be transmitted to his children and he determines that it shall not be forgotten.

He cannot always see that the drawing of the figures in the painting is wrong, the perspective bad and the colors atrociously inharmonious.

He can only see the great deed it seeks to commemorate, and so, controlled by that idea, he votes the money to buy the picture. Conscious of the fact that he has done his duty to his forbears he is utterly ignorant of an offense to posterity.

It is from such errors as these that an Advisory Art Commission will save us.

THE PRESIDENT. To the great pleasure of everyone present Mr. Blashfield will now speak to us upon "The Ethics and Politics of Mural Painting."

THE ETHICS AND POLITICS OF MURAL PAINTING.

ADDRESS OF

EDWIN H. BLASHFIELD,

PRESIDENT OF THE NATIONAL SOCIETY OF MURAL PAINTERS.

Mr. Chairman, ladies and gentlemen: I am afraid that the title which I selected is a rather ponderous one, and I only hope that my paper will not be quite as heavy as the title.

Some day these United States of America will domesticate a great school of decorative artists, painters and sculptors. Some day, but when? Soon; if we plant our feet prudently; if we step advisedly we shall find ourselves already within the threshold, and shall pass onward and inward to establishment, and at last to ripened maturity. If we are careless and over eager, we shall stumble and fall, and when we pick ourselves up the threshold will seem remote, and we shall have to begin almost over again. It will come, great decorative art, in time; it will surely come, because Beauty as a background to life is demanded instinctively by the child and the savage, and if the man, who is becoming civilized, that is to say the very busy man, forgets for a time to demand Beauty, with his first real leisure he remembers and cries out for it, and eventually he has it. Art comes only with leisure, the great want after the great necessity; the prehistoric savage didn't sit down to carve ornaments on his paddle till after he had killed and skinned the bear. We in America are still killing our bear, in turning mountain ranges into tunneled pathways and bridging great rivers, and we are skinning it in issuing dividends and cutting coupons.

While needy Europe is pouring into this country and hustling for mere covering and food, what wonder that as long as space holds out and the inrush continues, the clever, and indeed the patriotic and humane American born should first of all give his time to helping these new citizens to contrive and prosper and rise, and incidentally should rise himself. No wonder that the need for hustling more and more rapidly lays ugly rails in every street and honeycombs each avenue with subways, and makes our façades bristle with advertisements in big letters and little letters and gas letters, until the building which the architect has created dignified and beautiful is made undignified and unbeautiful by juxtaposition and unhappy contrast, to satisfy the owner who thinks of it, and very naturally, as first and last a money-making machine only.

We must expect these conditions to continue for a good while here; they are inseparable from the fact of our being as a country at once an asylum and an investment, for races beyond the seas, and for ourselves.

But to the successful man comes finally some leisure; even his motor car at last stops spinning along and he looks about him. Then the child that is in his nature calls out for a pleasant background to life, his female fellow savage demands decoration for herself and her home, and when they have that, beauty begins to reach them. They apply to its consideration some small portion of the excellent gifts which have made them shrewd providers and money getters, and behold, at last they commence to be what we call artistic. They exist all around us —these would-be artistic people, and the really artistic are multiplying astonishingly. All at once we find that some of them have turned into true beauty lovers, learned and enthusiastic collectors, who dower us with their riches in museums, and give us some of the best art schools in the world. So great is our country, and so complicated, that one community has grown into such maturity while another

still kills its bear. But all the while that this wonderful, busy American has hustled in forgetfulness of the arts, he has been preparing marvelous subjects for them to celebrate, nothing less than the performance of miracles, expansion until now unheard of, the material prosperity of the kings of old come into the houses of simple citizens, the conquest of the elements of water and of air. Modern subjects these, modern occasions for rejoicing, to the celebration of which we may, we must bring the old traditions of art, giving them new forms, American forms, factors in a National Art. Every year now, indeed every month, sees us more in possession of our plan of operations, and we have not yet attacked our problem with sufficient unitedness only because it is so recent a problem to us. Architects, sculptors, painters alike wish to solve it, and to solve it together, and on every side we hear of organization and preparation. The architects are far ahead of the sculptors and painters in organization, and already are making their mark a very deep one. As to their attitude toward mural painting I can answer personally from some knowledge of them, and cannot say too much for the generous-mindedness, the hospitality with which a number of our best-known architects have welcomed any well-directed effort on the part of the painters. But, the architect has to govern a whole microcosm of activities. He must have as many eyes as Argus to appreciate the glories of paradise on the stained-glass window of a cathedral and at the same time to spy a leak in its roof, to seek for the noblest of inscriptions to place upon his architrave and at the same time to look after the drainage. Therefore he cannot spare too much of his vision to us though he may give us some of the best of it. We must help him; he must find us an united instrument to his hand, not one where he must fit handle to blade and do the grinding of the edge for us. He has had hard enough work to cut the knots of his difficulties, and we mustn't discourage him by giving him a blunt weapon.

Our architects are building the West and practically rebuilding the East. Now if we painters are wise we can help them and make ourselves desirable to them, thus increasing the potential area of mural painting.

Or by being unwise we can tire them and incline them to drop mural painting, at least temporarily. Perhaps you say that you know quite well already everything that I tell you, that I am dealing in platitudes or, if you will, that what I say is axiomatic. Nevertheless it is because we have neglected what is well known to us that we have made less progress than we might in spite of the very real and great advance which we have made.

Let us proceed on the premise, a correct one if you consider it in the largest sense, that all branches of art are equally great.

Next, that all the branches have certain vital principles in common, as well as much detail of procedure.

There remains the fact that our branch of art, mural painting, is essentially different from the others in some respects, primarily and especially in this—that it is based, rooted even upon and in sacrifice. The end and aim of it is the beauty which can come only from harmony and for the sake of that harmony we must constantly repress ourselves, hold ourselves back, sacrifice ourselves.

Believe me, I am not talking high morality to you, I am talking only logic, policy and hard common sense.

In any other branch of art it is perfectly legitimate (though not always desirable) to try to produce an effect which shall make other effects in the exhibition say, appear weak and secondary. In the decoration of a room, on the contrary, where there is collaboration between two or more persons, things are wholly different. The desideratum in decoration is the production of an harmonious whole. If one collaborator tries to excel by the display of a more forceful personality than that of his fellow, he becomes dangerous. Virtuosity in any such case is dangerous.

What is the lesson of this—that col-

laboration shall be very carefully considered, and so carried on that there shall be as little loss of individuality as possible on the part of the collaborators, but that harmony must result.

Let us consider, then, where there are even two collaborators there is loss of power since either man has to restrain himself to the extent of not jarring upon the other's personality; if there are three, the case is just so much worse; if there are ten, all have to keep themselves down, relatively, at least, to the level of the least able man in the group. Now it is easy to see that such a general sacrifice upon the altar of collaboration would be catastrophe, stultification.

What shall we do to avoid it? This, it would seem: Just as much as is possible, give all the work within the radius of vision to one man. Let him in his own room have only himself to contend with, only his own work to harmonize, only one temperament to take account of. This method of procedure is usually possible. In large public buildings there is, however, often a space so big, so open, and having so many complicated parts, that it is not possible to give all the work to one man. He would not have time to do it properly in the time allowed by the contract.

In such case several men must do the work, the problem of the distribution of it being considered very carefully not so much with reference to the artists who have most reputation as to those who are temperamentally likely to work well together.

When, therefore, a part of a building which cannot be given to one man is distributed among several, such men as I have characterized above, I believe that the collaborators should get together, present their schemes in common, choose one of their number to be dictator as to essentials, and then obey him as to essentials. If the dictator has two qualities, tact and knowledge, the thing will turn out well.

If there is not some such collaboration, there are many chances against one that the result will not be good.

Personally, I am anxious to act under the architect only, to have nobody else, no person, no firm between me and the general decoration of the room in which I have a panel, a so-called mural painting. But if I am to be a part of a general scheme which others share I want to see a director chosen, and then I mean to loyally follow him in everything, or else drop out of the scheme entirely.

I believe that we painters ought to band ourselves together to defend the architect and hold up his arms, for in seventeen years of practice I have found those architects who have been pioneers as to mural painting extraordinary in their generosity, their fairness, their disinterestedness, and their desire to arrive at a good result. It is only when you learn a little about the inside of things that you realize what immense difficulty they sometimes have in convincing their committees, and in getting any appropriations at all.

They have built up the present situation by years of patient persuasion of their committeemen, and we ought to be very careful not to hamper their procedure or we may even cancel their result. In most cases we ought to throw every bit of authority we possess, either as individuals or as societies, into the scale in favor of the architects, for every bad piece of work turned out hurts every one of us.

Only a few years ago there was an idea on the part of some, at any rate, of the public that decorative work was relatively easy and not very serious. There never was a greater error.

"Just do something a little decorative," people said with the tone of those who thought "that will not be an arduous undertaking." Now decorative painting is an immensely difficult branch of art; painters ought to realize this, and to proclaim it.

To begin with, there are all the ordinary difficulties of drawing, color, composition inherent to every sort of art; next comes the fact that each one of these difficulties is greatly increased by the exigencies of mural painting, the modelling must be treated in just such a way or it will not carry, the color is

absolutely governed by incidental conditions of lighting, the composition must be composition not only of a few or many figures, but of a whole room. Only see how the problem has grown beyond that of an easel picture.

Then there are the material difficulties. You must work from sketches, you cannot paint from the model directly, for you cannot light or see the model. You are standing on an uncomfortable scaffold or ladder. You have to paint at two feet of distance a thing which has to be seen at fifty feet or much more. Years ago when I was painting in the Fine Arts Building one of our best portrait painters made a suggestion. I tried to follow it, but could not. At last I said, "Take my palette and go up the ladder and do it for me." He went up and tried; on coming down he said, "Why it looks wholly different from down here." He tried again and again, then laughed and said "I give it up." A commission for a frieze had just been allotted him in a public building; a few weeks later he threw up the commission. He told me that he came to the conclusion that it would take him too long to get into the spirit and knowledge of the method.

Again, to be successful a mural painter needs a deal of culture of a kind. He must know about ornament. Now ornament is not a thing which one can invent. It has grown slowly through the ages and is most organic.

We can apply it to our modern American needs and fill it full of motives which are modern, but we cannot invent it wholly. We can only modify it, and to modify it intelligently we must have good knowledge of it.

Again, in a big public building, town hall or court house your decoration must have significance, meaning, "pure color unspoiled by meaning" will not satisfy with the public. You must have pure color, good color and meaning, too. And in your meaning you must avoid long-winded allegory and be simple and clear, so that very simple people can understand you. Now with all this before us surely we have our work cut out.

And it is not to be piecework, distributed and taken home, and carried out as each man's bias suggests. It must be one big homogeneous contribution of many brains and hands. The architect is leader. He may practically say to his group of men, "here is a court house to be decorated. Will you advance upon the place with discipline, under my orders, each man defending not only his own but his comrade's work from the mischance of hurtful juxtaposition; if you will, then *en avant,* and the place is carried."

But if each man lays siege in his own individual way, and plans his subject and his color scheme without reference to the others, there will probably be a dozen figures of Justice, all more or less alike, painted for that court house, and the series of decorations will turn out to be something after the manner of the wedding presents where the bride finds herself in possession of sixteen clocks, a dozen punch bowls, and so on.

Still another and a most important task for the mural painter is convincing his client of the need for experiment.

Perhaps you say, tell us just what you mean by experiment in art. I mean this. Many things in the world can be provided for upon a basis of exact calculation. Artistic effort can never be so anticipated with certainty. Will you pave an acre of flooring simply for utilitarian purposes? The expert will tell you to a dollar how much the stone and the labor will cost, to a day what time it need take. Will you make the wall surface of a great room as beautiful as you can, no expert of experts can give you an estimate of the amount of thought, invention, or repeated effort needed for success. You reply, then let the artist make his first demand for time and pecuniary payment sufficiently elastic to cover need for experiment. I answer, that is just what he cannot do till you and we together have educated the client far beyond the point which he has as yet attained (I mean any client save the few whose minds are as broad as their purses are deep). The client quite naturally proceeds upon the basis

of exact calculation; the amount of labor and pigment required for covering so much wall he can ascertain, he adds a lump sum for thought, invention. Your sketch drawn to 1,100th scale say, has provided for a wall blue above, red below, he will ask what it costs to paint one yard of it, and will understand you only if you are content to ask one hundred times the money and the time required for the production of that yard.

But the artist knows that a color spot on a sketch, when multiplied a thousandfold upon a wall may be bitterly disappointing—may be, probably will be susceptible of infinite betterment by experiment and added weeks of labor. This the client cannot know until he is educated, he can only think that to pay the artist for work twice performed is to enrich him superfluously, uselessly, and so he draws his pursestrings tight just at the wrong moment, and injuring the artist only temporarily, injures his own building permanently.

We have time for only this one example, but in the embellishment of a great building instances crowd upon architect, sculptor and painter from pavement to roof.

I could talk for an hour about the agreements which we need to make among ourselves, the technical considerations, and the considerations of temperament, which we must keep ever in mind in order that we may work successfully together. It is absolutely necessary that we should say these things together in order afterwards to do them together, but they are things to say to each other in groups of painters and sculptors rather than before the Federation. Here in the Federation we have the large generalizing to do, here we have to plead for united effort to demonstrate general necessities rather than technical ones. Once convince the expert technicians of the absolute need for united action and they will find a means to effect it, it only requires conviction and reasonable self-sacrifice. We must then make an united effort, and if we make it intelligently a great result is sure to follow, for we stand to-day in America at the point of departure of a movement in which the allied arts of architecture, sculpture and painting, if properly backed, may work wonders. In every State of the Union the people are beginning to wish for more beauty as a setting to their daily life, to ask that their law, their magistracy, their administrative functions of all kinds be worthily and beautifully housed. They have been reminded, and are beginning to realize that in what we call the old world every building of importance, since recorded history began, has been the united product of good architecture, good sculpture and good painting. Not once is the factor of painting absent, not even in the pyramids, and I recall this to you specially to-day since I speak here as specialist, as painter.

What Egypt, Greece and Rome could not do without—what Italy, France and Germany had to have, we, too, must have—public buildings made beautiful, and expressive in stone and marble and pigment of the people's highest aspirations and ideals.

This monumental civic art should be very close to the heart of a nation. In it should be writ large, for all men to read, what is greatest, what is most desired, what is most needed. Here architect, sculptor and painter, a single-hearted trinity, should rise to the highest plane. The end is worthy of any means, any self-sacrifice, for the sake of an united effort towards the crown of perfect and harmonious achievement. Our artists—I use the word in its widest sense—have proved that they have sincerity, enthusiasm, ability. The goal is, therefore, in sight, if they can rise so far beyond themselves as to set discretion and relative self-repression, in a word, wisdom, above their individual qualities, and can work unitedly, success is certain and the field, which will be opened, will be well nigh boundless.

The President. The Chairman of the Committee on Government Art, Mr. Glenn Brown, will speak to us briefly upon "Government Art."

GOVERNMENT ART.

ADDRESS OF

GLENN BROWN,

SECRETARY OF THE AMERICAN INSTITUTE OF ARCHITECTS.

Few appreciate the magnitude of the Government's interests in the Fine Arts. It owns or controls such great natural parks as the Yellowstone, Niagara, and Gettysburg; such national reservations as the cemeteries and army posts from Maine to the Philippines. The layout, preservation and maintenance of these parks is vitally important as landscape is the foundation of out-door art.

Then we have the Government interest in the planning of cities, Washington, Manila, Baguio and many of the new towns in the west, all of which need most intelligent consideration in relation to their artistic treatment, street traffic and the economical disposition of transportation and the location of buildings.

The enormous interest of the Government in architecture consists in legislative, executive and judicial buildings in Washington, Custom Houses, Post Offices and Court Houses in all parts of the United States and its possessions; army posts and marine hospitals located in this country and in the islands of the Atlantic and Pacific; educational institutions, such as West Point, Annapolis and post-graduate schools in Washington, Newport, Fort Monroe and Leavenworth, and probable Legation buildings, in the principal cities of the world.

The Government has been generous in erecting monuments and statues to its great men in Washington City, on the battlefields of the Revolution, the Civil War, and in the national cemeteries. These should express our respect and veneration for the country's patriots and exemplify the highest type of art in our time.

It has only been in recent years that the Government has appreciated the importance of mural decoration as a necessary part of our buildings, and that these shall educate and inspire the public it is most important that only the best painters should be employed.

Buildings, monuments and sculpture are the records by which future generations will measure our enlightenment, cultivation and good taste; therefore only the best talent of our time should be secured for these expressions of our generation.

The National Gallery of Art has at last been effectively launched under the auspices of the Smithsonian Institution. We now have the Harriet Lane Johnston and the Evans collections and will have the Whistler and oriental collections of Mr. Charles L. Freer. Citizens of the country should interest themselves in the growth of the National Gallery of Art as the depository of the best work illustrating historical periods in architecture, painting, sculpture, tapestries and fabrics.

Since the foundation of the Government more than $500,000,000 have been expended on art. The distribution of this sum was a sacred trust in the hands of officials. In the early days our public men appreciated the importance of the trust committed to their care and conscientiously fulfilled their obligations. The most skilled artists were sought and secured; birth, locality or political affiliations had no influence in their selection. Experiments in art were not tolerated, while established or fundamental principles were insisted upon. During the first fifty years of the republic this striving to attain the beautiful was zealously maintained.

A dark period in Federal Art began about 1850 and continued without a ray

of light for nearly fifty years. This depreciation was largely due to the lack of interest shown by the Presidents of the period in the subject.

The administrations of Roosevelt and Taft are the only ones since the time of Madison to take interest in the advancement of art.

It is largely due to President Roosevelt that the Park Commission plan, which has been received with enthusiasm by the cultivated people of the world, has been presented and is in process of execution—that the enlargement of the White House has been prevented and this historic house has been restored to its former beauty and harmony under the capable management of McKim, Mead and White. To Roosevelt and Taft it is due that the Mall has been preserved from destruction by the proper location of the Agricultural Building in face of strenuous opposition; that the Grant monument after serious resistance has been located on the proper site; to Roosevelt it is due that the improper location of the Lincoln Memorial has been checked; as well as that the Mall has been cleared for future development by the removal of the Pennsylvania Railway Station. And it is due to him that the coinage has been placed on a higher plane by the selection of Saint Gaudens as designer.

The future presents an opportunity which is broad and far reaching. The Federal Government should be the agent for disseminating the ennobling and educative influence of art among the people through the artistic character of the buildings, parks, statuary and paintings, constructed or authorized by its departments as through this expression the people will secure the monetary advantages which go with beauty. While it may be difficult to appreciate this good influence, history shows that the most virile races, those whose wealth has been the greatest and whose influence upon the world has been the most lasting are the nations where art flourished. Egypt, Assyria, Greece, Rome, France, Japan, the nations noted for their art, are at the same time most noted for their strength and virility.

Appreciating that landscape, buildings, statuary, monuments, fountains, paintings and decorations should under the Government's auspices be combined as part of one composition and under the control of one department. Some fifteen years ago a movement was started to secure a Government Art Commission, with initiative and veto power. Among the other active spirits in this movement were the great trio, Saint Gaudens, McKim and Gilder, who are, I feel, with us in spirit to-day. The campaign was kept up from year to year. Through these efforts the Park Commission for the development of Washington, never a legal but a great moral influence, was secured. It was hoped that this would be not only as a commission for the development of Washington, but a commission which would have influence on all Government Art, and the campaign for a similar commission, legal and with larger powers, has been consistently conducted with this end in view.

The interest in art at the present time is not confined to the United States. At the International Congress of Architects held in Vienna in 1908 the following resolution was passed:

"Resolved, That every government be urgently requested to establish a ministry of fine arts, or at least a section which shall deal with subjects relating to the arts. To such a ministry or section shall be attached artists of established reputation. Since architecture can be considered the leading art, architects shall be in a majority. The work of this ministry of this section shall be the advancement and encouragement of the fine arts in all their branches."

This resolution has been indorsed by the principal artistic bodies of 18 nations in Europe.

January 19, 1909, President Roosevelt appointed, without act of Congress, a Council of Fine Arts, and issued in connection with it the following statement:

"I shall direct all my cabinet officers to refer to the Council, for their expert advice, all matters in their charge embracing architecture, selection of sites, and landscape work, sculpture and paint-

ing. Moreover, I shall request the Council to watch legislation and on its own initiative to make public recommendations to the Executive and to Congress with regard to proposed changes in existing monuments, or with regard to any new project. I earnestly advise your body to take immediate steps to secure the enactment of a law giving permanent effect to what I am directing to be done. The course you advocate and which I approve should not be permissive with the Executive; it should be mandatory upon him by act of Congress."

This appointment and the resulting discussion has had the effect, as was no doubt intended, of arousing the public attention to the importance and necessity of such a commission and both Houses of Congress have just passed a bill for a Fine Arts Commission, which is now, I think, only awaiting the President's signature to make it a law.

There is no doubt of the President's action in the matter as the measure has his full sympathy and matters pertaining to art have always had his hearty support.

This law while not conferring the full powers given the council is a great, a very great step toward the betterment of Government Art. The usefulness and effectiveness of the commission will depend on its members and it will be the duty of the American Federation of Arts, composed of about 100 societies, all of whose members are interested in beauty, to uphold them in their efforts for good and hold them to a rigid accountability for any backward move.

While installing the exhibition of Saint Gaudens' sculpture in Washington, Pittsburgh, Chicago, and Indianapolis, living with it for weeks at a time, its beauty, dignity, and marvelous effect upon the people of all classes has been forcibly impresed upon my mind.

It is impressive because of its dignity; it is ennobling because of its purity; it is elevating because of its idealism; it is pleasing because of its beauty, and it is inspiring because of its patriotism.

Nothing, I feel, and I do not doubt but that all of you will agree with me, would be a greater addition to the National Gallery of Art, than a pavilion containing replicas in bronze and marble of Saint Gaudens' sculpture.

The elevating effect of its artistic qualities and the patriotic influence of its wonderful insight into the portraiture and character, showing as it does the soul of many of our greatest men, like Farragut, Lincoln, Sherman, will appeal to the nation. Let us hope that some one may give this collection to the National Gallery of Art in the same spirit shown by Mr. Freer and Mr. Evans in giving their great collections.

Let the delegates present keep it in mind when the occasion presents itself as a great opportunity for patriotic action, both for the advancement of art and because of its historic value.

There are at the present time two important measures in which the Federation of Arts are interested:

The opening of Union Square where the Grant monument is located and the location and design of the Lincoln Memorial.

We want the assistance of the delegates present and the active participation of their societies at home:

First, in securing the opening of Union Square in accordance with the Park Commission's plan, so that when Grant surmounts his pedestal he may overlook a dignified and adequate site, and so that the people may appreciate the beauties of the statue and the importance and propriety of the location.

Second, in securing the design and location of the Lincoln Memorial in accordance with the general plan. I feel that this is the most important measure the Fine Arts Federation has before it at the present time and it is a measure for which all can work with energy and enthusiasm. It seems hardly necessary for me to say these are measures to which your societies lent their hearty support, and it is due largely to your efforts that we have the Grant monument located where it should be and that the Lincoln Memorial was not placed in connection with the Pennsylvania Station.

Allow me to quote in reference to the

Lincoln Memorial from an address I made before the National Institute of Arts and Letters, New York, February 5, 1909.

A memorial to Abraham Lincoln appeals strongly to our imagination as we see it expressing in form and proportion our appreciation for the simple, lovable man and wise, far-seeing statesman.

Such a memorial should be placed within ample grounds to give it individuality. It should have a site second in importance to none on the city plan. It should have beautiful natural surroundings to emphasize its attractiveness. It should embody the best skill and thought of our greatest artists. It should represent the highest culture and taste of our civilization. It should suggest to our mind the character, life and accomplishments of Lincoln. His name is one of the few of the first magnitude in our history and his Memorial should present this clearly. No structure should compete with it, no monument or building should encroach upon it, nothing should combine or conflict with it. From far and near it should express our veneration for Lincoln.

The design should be as simple as his life, as beautiful as his character, as refined as his nature, as dignified as his bearing, as pure as his thoughts and as noble and great as his life work.

Senator Newlands introduced a bill for the Lincoln Memorial in accordance with the Park Commission plan, January 28, 1909. This bill gives the ideal site and form of Memorial presented by the Park Commission.

This site should appeal to the artist, the business man, and to the sentiment of the community.

To the artist it appeals because of its beauty and fitness, because it is a focal point of interest, because of its harmonious relation to the great plan, its orderly relation to the Capitol and the Washington Monument, because it is so separated as to be independent of and still equal in importance with these great monuments. The suggestion of a great classic portico as the character of design gives an opportunity for the most simple and refined treatment so typical of Lincoln's life and expressing forcibly the dignity shown in his character and the grandeur of his accomplishments.

The river, the hills of Virginia and the proposed planting of the landscape providing beautiful vistas, noble lagoons and approaches as indicated in the Park Commission's plan, will enhance and make more imposing this important Memorial.

This plan appeals to the practical business mind in three ways—the ability of the men who presented it, the cost of the proposed Memorial and the results of the completed structure.

The men who formulated the plan—

Charles F. McKim, sensitive, refined, honored in this country and Europe, acknowledged as producing the highest type of design, after years of thought and study, favors enthusiastically the location and the character of design recommended by the Park Commission.

Augustus Saint Gaudens, the great artist of the United States, one who loved the memory of Lincoln, and who depicted as only he could Lincoln's character and nobility in his two great statues, was most earnest in his advocacy of the fitness of the site and the character of the Memorial to be erected.

D. H. Burnham, who has done such wonderful work in great schemes for the development of cities, and Frederick Law Olmsted, Jr., who has had a hand in fashioning all the great parks of the country—both have given, in the Report of the Park Commission, their unqualified recommendation of the site.

Here we have a recommendation of broadminded men, after long study, the most capable commission to be found in the country who have selected a site and suggested the character of design. There could be no stronger appeal to the common-sense of our people. President Taft, when Secretary of War, said in connection with a suggested change in the Park Commission's plan: "When capable experts have studied a scheme and made a recommendation, their recommendation should be followed."

The site selected by the Park Commission belongs to the United States and will cost nothing. All the money

appropriated can thus be spent on the Memorial and the treatment of its surroundings. The fact that the best site costs nothing will appeal to the common-sense of our people. The final results to be obtained by selection of the Park Commission's site will make the Memorial a legitimate, harmonious and imposing part of the city development, producing the highest practical and artistic effect.

The site of the Commission appeals to the sentiment of the community. Those who love and appreciate the memory of Lincoln desire a site for his Memorial which, without thought, will convey to the mind Lincoln's pre-eminent place in history. The Park Commission plan provides such a site. The principal axes of the city as left us by Washington are not mere imaginary lines. The Capitol has one important focal point, the Washington Monument another. There is only one site on this the most important axis vacant, and this point has been selected for a Memorial to Lincoln.

Those who appreciate Lincoln should demand nothing less than a site which would be of equal importance with the ones given to the Capitol and the Washington Monument.

The character of the design suggested appeals strongly to sentiment. Its simple outline, refined detail, noble proportion, great dignity, all express so clearly the life, character and work of Lincoln that it intuitively suggests an appropriate Memorial.

The Newlands bill in the Senate calls for a Memorial on the site selected by McKim, Burnham, Saint Gaudens and Olmsted, and enthusiastically approved by the late Secretary Hay. I feel that all who venerate Lincoln, who appreciate the plan of the city as left us by George Washington, who believe our Capital should represent the highest culture, who believe in the elevation of life by the expression of beauty, who believe in a business-like way of executing work, should support this bill earnestly and enthusiastically.

Let us have a Memorial located on the most important site with most beautiful surroundings, where it will be one of the most conspicuous and imposing features in the city, designed to typify his simple, dignified and noble life. Will the people have a Memorial which when completed will stand as a center from which will radiate walks and driveways: to Arlington over the Memorial Bridge, to the beautiful Park by way of Rock Creek Valley, to the Monument on the principal axis with the Capitol in the distance and through the shaded forests to many charming bits of nature? The Memorial is presented as a portico, charming in its refinement, dignified in its simplicity, on one side overlooking the lagoon, on the other facing the broad Potomac and Virginia hills. From the Monument it will be seen serene and restful with its beauties reflected in the lagoon. From Arlington it will stand stately and dignified, and, from the Potomac, imposing in its purity. Charming distance views will keep its sacred character in view up and down the Potomac from the hills of Maryland and Virginia, through the park vistas, from the Capitol and other city heights, it will stand alone stately and pure to the memory of Abraham Lincoln.

THE PRESIDENT. Mr. Brown has a motion to make.

MR. BROWN. I move that the Federation of Arts pass a resolution urging Congress to select the design and erect the Lincoln Memorial on the site proposed by the Park Commission.

The motion was duly seconded and unanimously carried.

MR. BROWN. I would like to move that we also urge upon Congress that the Union Square in the center of which Grant's Monument is placed be opened and laid out according to the Park Commission. This motion being duly seconded was likewise unanimously carried.

THE PRESIDENT. Mr. Edward T. Hartman, Secretary of the Massachusetts Civic League, an association greatly interested in the advancement of the Fine Arts, is going to tell us how to reach the people. I take pleasure in introducing Mr. Hartman.

HOW TO REACH THE PEOPLE

Address of

Edward T. Hartman.

Secretary of the Massachusetts Civic League.

Mr. President, ladies and gentlemen: Of course, as I think I said a year ago, I have no warrant in appearing before you here in any capacity except that of a prisoner who defends himself before the court.

I am one of the victims of the system, or the lack of it, which has been developed in this country, and as my work brings me directly in contact with people and as I believe in the people, I feel that what we want, as I said a year ago, is something that will actually reach them, so that this movement will not be merely a movement of the artists as such. I mean this in the broadest sense, something that will help us all, so that the entire country may be benefited by the results. I am sorry there is not to be anything given here upon art in the schools. Of course, that is the best method of reaching the people. If we can reach the individual when he is young and then inject into his system, not ability to create art in the first instance, as I see it, but ability to appreciate art, then it seems to me that the results will last throughout the life of the individual. In order to do that a few things are necessary which it seems to me we have overlooked in this country. We are told that the best teachers are the people who inspire and then direct. In our work along most lines in our public schools we too seldom inspire and not quite so seldom direct. In other words, our teachers—putting it in the broadest sense—are not an inspiring group of people. I think I say that advisedly. Many of them are. Some of the best people in the country, so far as the real work of the country is concerned, we find among the teachers, but so many of them are not inspiring; and sometimes they are not capable of directing.

Mr. T. C. Horsfall, an Englishman who thinks and does things, says that the first requisite in teaching art to a child is that we give the child an artistic environment, something to work with. In this country, as was pointed out yesterday, we universally spend our time in ruining our environment in order that we may make money to go to Europe to see an artistic environment. We butcher the whole thing here, we are going at the whole thing backwards, and if we are going to give our pupils an artistic environment in which to work we must change our method.

Then, the second step is that we not only provide this artistic environment, but that we bring in contact with the pupil some one in whom he has confidence, who can point out the badness of the bad and the goodness of the good, and the value of the one over the other. The child in an artistic environment will not see this unless it is pointed out. The child's mind is an absolute blank on all of these subjects. Of course it works in a certain way, but practically the child is not reached until these things are pointed out and made clear by some one in whom he has confidence. Here is where we need the instructive, the sympathetic teachers, and the artists ought to think more of themselves as teachers and perhaps do a little more work along the teaching line, in order that the teachers who come directly into contact with the pupils may have better facilities and more ability. Mr. Horsfall believes that a child on a raft in the ocean, or on an oasis in the desert, with a real teacher and a little material is going to learn to appreciate art more rapidly than a child in a Museum of Fine Arts, wherever it may be, born, bred and brought up there, but without a teacher. The

responsibility, therefore, must rest with the teacher, and if we are going to reach the young people of this country, and ultimately the adults, we must go back and work right there.

But this was not what I was called upon to talk about. I was called upon to tell you how to reach the people—the untamed adults of the country, and the country is full of them. I need take you no farther than the City of Washington to show you that the people need attention, although we have here the most beautiful city of the country in many ways. Take the slides that Mr. McFarland showed you yesterday. Note the juxtaposition of billboards to the Capitol, the White House and all the things you have that are so fine. Well, of course we do it. We, the people of the country, do it. We cannot blame anybody but ourselves. We must blame public opinion.

Mr. Millet, as secretary of the Federation, wrote to me some time ago and asked what the Federation could do. I had just one suggestion, and I am going to read a portion of my letter, because it states the problem.

"What we want and need most is to devise some method of reaching the people. In my work I come into pretty close contact with what I think I may call the better class of people in the various communities, and when I find them, as I am sure I do, backward along art lines, not interested, apparently unaware of the fact that their own homes and immediate surroundings are in many ways as they ought not to be, I wonder how we can make a start. I wish the Federation could have presented an address, "the best ever," as the boys say, and then have it published in pamphlet form and spread broadcast throughout the country. I believe that if we could bring immediately home to the individual the fact that he or she can change many things, do much, and enjoy it all, many would respond, and finally such a movement on an individual basis would become community wide and we could accomplish what we want. It has so long been the habit of people to do things in a slipshod way in this country that they are accustomed to it and think nothing of it. To my mind the most important thing to be done is to arouse the individual consciousness, and then we can look for broader things.

Now, what I had in mind here, and what I meant to bring out, is a hypodermic which we might inject under the skin of the individual, so that from that time forth he would sit up and take notice and act and live differently. That is what we want. How are we going to get it? I was asked to prepare that hypodermic, and I foolishly tried to do it, but found I could not. I found that there was no hypodermic that would work without the constant attendance of the physician, so that the symptoms after the application might be followed up and the case properly carried out. That puts it up to the American Federation of Arts, it seems to me, in a very serious way, because if we are going to apply any hypodermics to the people of this country and wish the case carefully diagnosed and followed up, it is going to mean work on our part; it is going to mean study and application on our part; it is going to mean activity and persistence; and, yet, how have we ever done anything in this country except by that method?

Now, in furnishing the hypodermic, or the prescription for it, the best that I can offer is something in the way of a few suggestions as to the hypordermics that may be applied by the individual here and there. Some will want to use one system and some another; some will apply it and treat the case in one way and some in another way, but only by careful, sympathetic work can we bring about the desired results.

I think that one of the best methods for reaching the man on the street is to go at him from the commercial side. We may illustrate with something like this. We will assume that John Jones has lost his mother-in-law, and that he is going to leave his own home and go to live in the old family home of his wife, and he wants to sell his home at once. He will clean up; he will mow his lawn; he will paint the fence; he

will fix up the shutters; he will repair the roof—he will do a hundred and one things that he never had thought of as long as it was his own home and he was living in it. In that case the hypodermic has been self-operative and you come along to watch the symptoms and to drive home the application. You ask him why he is so industriously fixing up everything. He replies, "Well, I want to sell this blooming place, and so I am fixing it up." If that place is more valuable to the man to whom he wants to sell when he fixes it up why did he not fix it up for himself?

That kind of work is going to require activity on your part. There is no question but that civic art, art of any kind, that is the proper doing of whatever is done, has money value.

I always like to tell a story that was told to me when I was talking to a woman's club near Boston. Some of the ladies doubted the statement I had made about the value of beauty, and one of the ladies got up in my defense and said, "It is an absolute fact, because I know an instance. A lady came down and selected a home that would have cost her twenty thousand dollars (that would buy a very good home in that town) and she went back to the station and looked about her, and she said, 'I will not ask my friends to get off at this station,' so she went elsewhere to buy her new home." It works in that way all over the country: attractive cities draw attractive people; ugly, dirty cities draw—yes, ugly, dirty people. And you cannot get around it.

You have to make an oration like this every time, perhaps, to every single individual, or to every group of individuals who you can get together, as I have you here, where you can't very well get out. But, do it; keep it up.

Then, if you can persuade people to study Nature, I think that would help. Henry Turner Bailey, who ought to have been here, says that the camera is very useful. The camera is useful for one thing. Of course the artists have no use for the camera and yet I spent my vacation last year with a very able artist, a man who you all know about, and he carried a camera with him in order to catch certain things, yet he scouted the thought that he would ever photograph a thing and then paint it afterwards. Of course that would be absurd. But in using the camera you have to observe things so that you can pick out your little picture, and you have to learn to pick it out before you can use the camera. That, to the greenhorn, is something worth while. If we can show people that by the use of the camera they can learn to pick out beautiful things they will gradually work along that line. If we can persuade them to buy cameras and try them for a little while they would become accustomed to studying each particular view with an idea to its possibilities; and there is nothing like picking out little things. That is the only way we can get real beauty in this country. You cannot take the composite thing unless you take some untouched bit of Nature. But, suppose you want to get a pretty view in Washington. You have to isolate; in using the camera you have to isolate everything around the picture, because what is around it spoils it absolutely. Such photographs will drive these things home in the minds of the people and that will help in many ways.

I wrote to Mr. Horsfall, whom I have mentioned, and asked him what he would do if he could catch a man for two minutes and try this hypodermic on him, and he writes back in this form—I think it is the meat of all that I shall have to say this morning, as a matter of fact, and I gladly credit Mr. Horsfall with it:

"You ask me to tell you what I should say to 'the man in the street,' if I had a chance of talking to him for two minutes, in the hope of opening his eyes to the superiority of trees and shrubs to billboards as a lining for highways. I think I would try him in this way. 'Of all the things which you have seen, what are those that you remember with the keenest pleasure?' If the things he mentioned had beauty of any kind in them—the Rocky Mountains, woods, rivers, the sea, fine churches or other buildings, beautiful women or children, even rich-

ly colored dresses, I would ask him whether he had not noticed that beauty of some kind was common to all the things which he remembered with great pleasure, and whether he had not also noticed that the habit of noticing beauty of both form and color, and so storing up happy memories, is, like all other habits, one which is strengthened by practice, and which may die out by lack of exercise. And if he says 'Yes' to those questions, he must admit that he would have a better chance of living a pleasant life, and that his wife and children would also have a better chance of living such a life, if the highways were lined with beautiful trees and shrubs than if he saw nothing but billboards. If the things he first mentioned had none of them any beauty in them I should say good day, and keep the ninety seconds thus saved for a purpose more likely to be attained than that of influencing his opinions."

It seems we have there the nearest aproach to the hypodermic I have been trying to find, but it requires the attendance of the physician. There is the difficulty. We cannot print this thing as I had suggested, and spread it broadcast, because people will not read it, and if they did it would not impress them. The printed page does not impress one as does the words of some individual in whom you believe and with whom you like to talk and advise. So it is going to require the attention of us all from now onward, it seems to me.

It may be a futile hope on my part, but I believe that if this convention could do something to bring about the making of artistic cheap products it would be a great achievement. Why is it that all of our cheap products, I don't care where they come from, are so abominably ugly? You go into a furniture store and you will find all the upholstered stuff, of bad design, in the cheap part; and all the furniture with beautiful lines, with quality and style and "class," as the boys say, in expensive furniture, and that you cannot afford to buy it. Why is that? Why can we not make cheap, artistic products, so that people will have a chance to get them? We give them no chance and they have no option.

I think the Federation might work through local organizations in some way, going beyond even what it has had in mind in the past. If we could reach every organization in the country in some way so that they would take hold and work and gradually, through their organization, get these things into the minds of their members, that would be of great assistance. It is the method that might be worked out by some of you who belong to the local organizations and who are willing to take the time to follow it through.

Then, of course, there is the museum itself. I hardly know how to describe the museum as it exists now in this country. It is something from which in most places people are kept away by a combination of reasons. It is not a thing that reaches out like the saloon reaches out for the man on the street. It is too nearly akin to our churches. We want something that will reach out for the people, that will appeal to the people and that will get the people in. They are making an effort in Boston along this line, making it all over the country, through what is called the Docent service, and I had a note from Mr. Gilman the other day in which he says something, I think, very interesting.

"There is an article by Miss Hartt on 'Making a Museum Speak' in a recent *Transcript* and one on 'Docentry' with an editorial article in the *Outlook* for April, in both of which the new agency is painted in a friendly way but in too high colors. The moralization of the people generally is only to be hoped for by interminably slow solvents, and to herald great results after brief efforts is to invite disillusionment. I wish you could give me the names of popular gathering places, clubs, societies, settlements, unions, firms, etc., of all kinds where notices of the talks we offer here on Sundays might be posted to advantage."

It seems to me an appropriate idea in Mr. Gilman's letter, that of reaching through the labor unions, through the

clubs, through the large factories, where large numbers of people are employed, the people who are invited to the Museum on Sundays, to go about with these men who are prepared to explain the values of the various collections, and in that way arouse an interest. Then we fix it in Boston so that they cannot get in except on the payment of a quarter, with two exceptions in the week when it is free. And if the people had the habit, or wanted to have the habit, of going to the Art Museum, the poor people are kept out because they cannot pay the quarter, and I am told the total income from the collection of those quarters does not amount to anything much, and even now they are appealing to the Legislature from many parts of the Metropolitan District to give them a little money equal to the amount they take in that way, so that our Museum may actually be thrown open to the people. If we could in some way vivify our collections; if we could in some way bring them into the consciousness of the people, it would be very helpful. But as long as they are locked up there, something that is segregated, kept apart, absolutely divided from the life of the people, what good are they? Of course, some of us know that they are there, and we take a certain pride in the fact that they exist, but until they become a part of the life of the people they are not going to do the people any good and it is for the people that I speak upon this occasion, as I did a year ago.

The President. The next speaker on the program is Dr. James Parton Haney, Director of Art in the High Schools of New York, who will address us upon the subject of "Industrial Art."

INDUSTRIAL ART

Address of

Dr. James Parton Haney,

Director of Art in the High Schools, New York City.

During one of our recent exhibitions of paintings a group of artists lamented the fact that the galleries showed but a handful of visitors. They mourned the apathy of a public that would not come to see their pictures. But as they spoke there arose in my mind the memory of another exhibition I had seen a few short months before. This was the Munich "Ausstellung," Munich's own show, which she advertised up and down the land to induce all Germany to come to see what her clever artisans could do.

This "Ausstellung" was a very practical art exhibition and no plaint was heard that people would not attend it. They came literally by thousands till the galleries were packed with visitors. A glance made plain what had captured them, for the exhibition was not laid out in halls of endless booths, but was disposed in dozens of actual living-rooms where the products of factory and loom were set forth with art's nicest skill.

Kitchens there were, some of cheap, substantial furniture, and some of dear, with glistening tiles and shining pots of brass and aluminum. Dining rooms were shown with tables spread as for a feast, and living rooms with inviting window-seats and mantel shelves set forth with quaint conceits. The bed rooms saw the bureaus decked for the toilet, and night robes laid out as for the invited guest, while the music rooms seemed as though just deserted by some home quar-

tette. Fine entrance halls were shown, and studies with ranks of solid German tomes, and desks with lamps and pipes, as if the owners had but just taken a brief recess from labor.

Everywhere the effort had been to exhibit things in their proper environment, even to the building of a church, wherein were displayed the leaded glass, the bronze fixtures and the carvings of the ecclesiastical workers, even, indeed, to the arrangement of a churchyard where under the open sky were placed the contributions of the makers of tombstones and of funeral monuments.

In all of the display of furniture and fittings the emphasis was upon good taste. The work of a score of industries was sometimes shown in a single room. Here carpets, curtains, furniture, pictures, ornaments, lighting and trim were "in keeping" in pattern, in color and in cost. Small wonder that through these art galleries there crowded hosts of proud Bavarians and hundreds of strangers, examining, comparing, criticizing and making notes for future reference. Here was much that was good and useful, much that was beautiful and plain to the understanding, here was a great lesson in art to a class all eager for instruction.

As this picture dimmed before my mental eye, I heard again the voices round me and one exclaiming with finality, "Yes, the art plant is a very tender thing; it requires a special soil and atmosphere if it is to flourish." True, perhaps, but has not Munich with its dozens of industrial art schools and its great industrial art exhibition a suggestion as to how that soil and atmosphere are to be created?

Musicians are said to hold that no permanent orchestra can survive without an audience which includes players. Among the hearers there must be amateurs, real lovers who express their devotion in the attempt to make music themselves, on piano or flute or violin or horn. True appreciation is born of understanding and grows of sympathy in effort. Without a touch of personal interest artistic comprehension cannot come. Does not here lie the secret why our art plant grows uncertainly, and droops betimes despite our gatherings to water it with our tears. Not yet in this country is the atmosphere tempered to its growth. Not yet have we an audience of amateurs who themselves have sought the secret of beauty, a public trained to think of art as something for use—a public which has been given some practice and some skill in art's real employment in making attractive every-day surroundings.

It is a mere commonplace to say that the older craftsmen did not distinguish between the arts fine and the arts not fine. There were no arts fine and arts not fine in the days of the great guilds. Then all arts were fine for all were arts applied. When Lorenzo Ghiberti competed with Brunelleschi and his associates for the bronze doors of the Baptistry of Florence, he did not lack an interested audience. In that crowd where stood young Donatello, were the marble cutters and the Cathedral pavement makers, the jewelers and the leather toolers, the fresco painters, the wood carvers, the armorers and workers from fifty other crafts. All these were people who appreciated the art displayed. Art to them was familiar, something that played a daily part in their business.

If one would gather such an audience to-day it would be hard to find it, save in a craft school. In such a school prevails the atmosphere of which we are to seek. These schools in America are few and far between, though they are numbered by the dozen in England, and spot the continent in the pattern of the cities. London alone has nearly two score, some as parts of continuation schools in the suburbs, some lodged in large buildings in the heart of the city. Of the latter the Central School of Arts and Crafts is a type. There in the day time one can find young lithographers, illustrators, miniature painters and modelers. In other rooms are gilders, carvers, embroiderers and lace makers. In the evening the first floor is given over to the architects and building crafts, with prac-

tical courses in wood and stone, in plaster and in bronze. On the same floor one may also find the silversmiths and die-sinkers, while on the floor above is the school of book production with its book binders, typographers, etchers and illuminators. Higher still are the cabinet workers with the carvers, upholsterers, and interior decorators, while the two upper stories are given over to the school of design, the school of needlework and the stained-glass workers.

One can fancy that in such a building, with master craftsmen as teachers, with great numbers of students in artistic competition, and with continual exhibitions of fine work, there should come to be that genial warmth of air in which the art plant might thrive.

Yet let us not deceive ourselves as to the broader issue. Craft schools are good and we were wise to learn the lessons suggested by the nations which have caused them so to multiply. But something more influential still is necessary if we would see the atmosphere of these schools made so widespread that art could flourish without as well as within their walls. The spirit of the craft school cannot be expected to carry over to the great public unless the public, too, receives something of the same teaching. A few artists will never make an artistic people, nor will the development of craft schools and schools of painting serve effectively to mold the public taste. The craft school makes the craftsman. It aims to develop the skilled worker, but the public which is to encourage the latter, the public which is to be at once patron and purchaser, must be trained in a school which reaches thousands where the craft school reaches one. Nowhere but in the elementary schools can one find an audience large enough to permit the creation of the soil and air for the tender growth we would encourage. It is in the public schools that we must propagandize if we would raise the standards of taste of the American people.

Art in the public schools was for years the jest of the curriculum. It was the lonely child, friendless and jibed, and taught by teachers who were by no means too certain as to what they were trying to do. Its earlier lessons were given in mechanical fashion. Endless copies were made from cards filled with stiff and uninteresting drawings. But the last double decade has seen a marked change in the point of view both of teachers and of taught. It has been realized by the former that few pupils will become artists and that the primary end of the work is not to give mere technical skill. The aim of such training should rather be to help the many to see art as something coming home to them in their every-day existence. The effort, therefore, has been to make the work more vital. Color has been introduced, constructive drawing also, and both of these related to the work in design. The latter, like the free-hand work, was at first done formally. As a mere drill it made small appeal, but when pattern came to be actually applied through the crafts—when the work became "of use," the whole subject of art teaching secured a new hold upon the interests of the pupils.

I have known of a small boy who confessed that he liked best of all to draw equilateral triangles, but this was but a subtle bid for favor with the teacher. Question small pupils or study the free work they love to do, and one will find no keen interest in the making of rhombs, rhomboids or many-sided polygons. They like to draw real things, and they delight in planning decorations for forms which they have made.

In the early days of my own schooling I can remember the lack-lustre interest of my class in its drawing lesson of line, and square and semicircle. No qualms were felt when the monitor of the trash-basket cast the completed product into the outer void. Very different is the attitude of pupils of a present-day school, when for months they have been at work on things created for service—on curtains, pillows, bound books, on furniture, articles of dress, and ornament. There is no danger that these things will be cast away—indeed it is often difficult to draw them from the

hands of their proud makers long enough to exhibit them in public.

Art is a "Fad" in the school as long as it is unapplied. The moment there appears a real reason for its doing, a doily to be decorated, a menu to be planned, a buckle to be designed, that moment it appears of use. Pupils, teachers and parents then see it understandingly and support it loyally.

To develop any general spirit of artistic appreciation, the public school must be enlisted and the art taught in it be an industrial art—an art that is applied. Something must be learned of technique, material and taste, not by much talking, but by seeking to make things and to make them beautiful and sound.

It used to be the effort to interest school pupils in classic art. They were made to study photographs of pictures, of sculpture and of buildings, the originals of which they could never hope to see. We have come to know that a far better way to secure the pupil's understanding is to engage it upon things which are immediately round him; things which deal with his home, his dress and the town in which he lives. When he appreciates the elements of beauty in that which is near at hand, he is prepared to approach the study of art in those things which are remote from his world.

The larger element of good in all elementary art teaching must come from the stimulus it gives to all pupils. There must, however, be no neglect of the talented few who will later serve as creators of things artistic for their fellows. Hence any scheme of industrial art education must aim to discover the gifted and to give such special training as will carry them forward faster and further than their mates. Especially should care be taken to foster the skill of those of talent in the high school. At least in one such school in every city opportunity should be given for special work in industrial art throughout the school course. The pupil of artistic taste can rarely be induced to complete the ordinary high school curriculum. Far too often he seeks the art school and begins to specialize in his education while he is as yet immature and undeveloped. This is unfortunate for him and for his art. It were far better did the high school offer to the more talented opportunity to begin his specialization while continuing his general education.

In the case of gifted pupils the city should go still further and should seek through numerous free art scholarships to provide for their professional training. Here again a lesson is read us by our national competitors. Abroad aid is given to the talented by the State to a degree we do not know. In London alone, the County Council awards annually thirty School of Art Scholarships, thirty Artisan Art Scholarships, and one hundred and twenty "Junior Artisan Evening Art Exhibitions" of the value of twenty-five dollars for each of two years. The latter are virtually subsidies which pay the traveling expenses of the young men and young women who attend the evening classes at approved schools of art. All of these scholarships are awarded through competitive tests. Beside these local competitions the Board of Education holds annually a National Competition as a stimulus to the students of art schools throughout the provinces. The yearly report upon these tests reviews score upon score of problems, and offers handsome illustrations and concise criticism from many distinguished examiners. It forms a suggestive commentary on what one government is doing to stimulate higher technical standards among its art workers.

Beside craft schools and scholarships, other agencies must aid to create the atmosphere for our art plant. The library and museum should assist. Both must learn that they have a teaching function, that they are not merely curators and guardians of books and pictures, but that their business is to help people understand that which they conserve. If they do not exercise this function they do not discharge their obligation to the public which supports them.

Our foremost librarians illustrate what can be done to aid in the art edu-

cation of a city. In Newark the Free Public Library has held exhibition after exhibition touching the many art interests of that industrial city, and designers seeking inspiration in its collection will find literally thousands of drawings cut from books on art and mounted for immediate service. Here is a director whose aim is not to preserve his books from use but to stimulate their employment, to devise means for making their plates of ready reference, to put them in a way of being worn out in service. What better end can any art book serve!

Different museums are now doing much to arouse interest in their collections. Toledo can tell a story of the whole of a younger generation who have come to know their museum in an intimate and personal way, and the great museums of New York and Boston have arranged by docents and lecturers to draw people to their halls and explain to them their collections. To see, as one could a short time since, great groups of high school children in the Hoentschel wing of the Metropolitan Museum would have been to realize the attraction which industrial art has for those who have even but a beginner's knowledge of the beauties. There could be observed the same motive which stirred the crowds to interest at the Munich exhibition, for the collection is not arranged in formal ranks through endless halls but is disposed about rooms of modest size in such a way that the different forms are all related. Thus they create for themselves an atmosphere wherein their beauty is multiplied.

Manufacturers, too, can aid, not only in the study of methods of displaying their own goods in artistic fashion, but as some generous persons have done in London. There an inexpensive apartment in the poorer quarter of the city has been fitted up at small cost, but in excellent taste. To this the local authorities will bring crowds of people from the neighborhood, that these may see that there is a luxury of taste which is finer in its way than the luxury of wealth. Manufacturers may also aid in educating their clerks in art and this to the mutual advantage of both. The humblest assistant who dresses a window, or the advertising man spending thousands yearly, must each use art's principles to succeed.

All over the country there are signs that evince a quickening in the air in which the art plant grows. Now we hear of a group of buyers from the great department stores coming together to study art in a very sane and practical fashion. Again one learns of the Printers' Union teaching art to its young apprentices scattered over the country, while the advertisers in one of our larger cities have arranged to study color and pattern that their standards of taste may be raised. These men are shrewd citizens who recognize that which the public at large does not yet know. They see that art in an advertisement whether in magazine, street car poster, or newspaper has a high commercial value. Continental peoples have learned this long since. Abroad it is recognized that art is a National asset. We are blind to this. We have paid much and will still pay much more in tribute to the work of the skilled designers of foreign schools.

To learn as a people that art is a National asset means that as a people we must learn that art is a personal asset, that it is not something over against us to be raised by others for us to admire, but that it is a possible something which we can create ourselves—that, indeed, it is something which we must create ourselves. To realize this is to see that we are all designers whether we will or no, and that we must make pattern every time we dress ourselves, arrange things in our homes, deck out our shops or issue a page of printing from our offices.

As our artistic consciousness thus develops there will develop in the air that upon which the art plant feeds. Without this consciousness there is nothing for the artist or fine craftsman to appeal to. To have great art we must have first a public to sustain and inspire the artist by its approval. That approval can only come when the public realizes the

part which art plays in industry.

Fine art is thus dependent on industrial art. When we have learned this lesson we will develop an adequate scheme of industrial art training. Then our painters will not complain of lack of appreciation. The atmosphere for the art plant will be right. The public then will be one that understands, and does so because it has learned from early childhood that there is a pleasure of the spirit to be had by every man who seeks in his daily work to meet that instinct which is our common and our blessed heritage, that instinct we call the desire of beauty.

At the conclusion of Dr. Haney's address the following amendment to the Constitution was offered by Mr. Howard van D. Shaw, seconded by Mr. Glenn Brown and unanimously adopted:

ARTICLE IV, SECTION 2. The officers of the Federation shall be a President, *twelve* Vice-Presidents, a Secretary, an Assistant Secretary and a Treasurer, who shall serve for two years, and shall be elected by ballot at the convention.

The nominating committee, Mr. Glenn Brown, chairman, then made the following report:

For Treasurer, Marvin F. Scaife.

For Vice-Presidents: Herbert Adams, John W. Alexander, T. Lindsey Blayney, George W. Cable, Mitchell Carroll, Ralph Adams Cram, Robert Fletcher, Cass Gilbert, Mary M. Newport, Mrs. E. W. Pattison, Henry Read, Mrs. Charles Scheuber.

For Directors: Charles W. Ames, Glenn Brown, David Knickerbacker Boyd, N. H. Carpenter, Elmer E. Garnsey, James P. Haney, Halsey C. Ives, Hennen Jennings, C. Grant La Farge, Florence N. Levy, James Rush Marshall, Theodore N. Marburg, J. Horace McFarland, Charles D. Norton, Thomas Nelson Page, A. J. Parsons, Henry Kirke Porter, George Dudley Seymour, Lloyd Warren.

By unanimous consent the Secretary was authorized to cast the ballot for all nominated, and having so done the same were declared elected.

The following ocmmittees were then appointed:

Committee on Publications: F. W. Crowninshield, chairman; T. Lindsey Blayney, H. H. Wiegand, E. T. Hartman, E. H. Blashfield.

Committee on Finance: James M. Johnston, chairman; F. G. Logan, Edward R. Warren, Marvin F. Scaife, Theodore N. Marburg.

There being no further business, recess was taken at 12.40 o'clock.

FOURTH SESSION.

WEDNSDAY AFTERNOON, MAY 18, 1910.

The Convention met at 2 o'clock P. M. in the red parlor of the Willard Hotel, Mr. Charles L. Hutchinson, President, in the chair.

THE PRESIDENT. The afternoon session is to be opened by an address upon "Municipal Art in Chicago," by James William Pattison. He is thoroughly competent to treat this subject, and I can speak from personal knowledge. It gives me great pleasure to introduce to you Mr. Pattison, of Chicago.

MUNICIPAL ART IN CHICAGO.

ADDRESS OF

JAMES WILLIAM PATTISON,

SECRETARY OF THE MUNICIPAL ART LEAGUE OF CHICAGO.

Mr. Chairman, ladies and gentlemen: I find myself here in a somewhat dual capacity, inasmuch as I represent also the Society of Western Artists of Chicago, an institution which circulates pictures throughout the cities of the West, its membership being of Western artists. It has done that work with a great deal of success. Mr. Charles J. Mulligan is the one who should put forth, out of his enthusiastic heart, a great many ideas about Municipal Art, but he pleads with me that he is better at carving stone than he is at talking. So, I yielded to the necessities of the case, and do the talking myself.

The Municipal Art League is a glass house, and like most glass houses you have to be very careful how you throw stones in the neighborhood. It is a glass house, a forcing house, and suggests a hotbed in which are cultivated exotic plants.

I suppose it is true that Anglo-Saxons have to be somewhat taught to admire art; not exactly like the Latin races, who admire it because they cannot help themselves—and I suspect that the people of Chicago are no more in need of being coaxed in a forcing house than any other people in the United States, only we receive from the prairie ever year a very large influx, who bring manure on their shoes, and who have not paid very much attention to art, and we have to cultivate them in the forcing house. The truth of the matter is that in a city like Chicago, which grows very rapidly, and covers twenty-five miles along a lake front, and some six to eight miles back into the country—a little more than that perhaps—a city like that, which is growing, has a great many ill-looking stretches of space, to say nothing about some cow pastures occasionally between the sections of the city. Therefore, when you talk to the inhabitants about municipal art they have to be, as it were, closeted and coaxed a little, and gradually taught to believe in these things.

However, if when the doors of the Art Institute are open free on Wednesday or Saturday or Sunday you could see the influx of people who go there to see the pictures, you would be impressed with the fact that there was some material there to work upon. I heard one gentleman speak this morning about some artists' complaint, that the public would not come to see their pictures. The artists in Chicago are not

complaining in that direction at all. There are plenty of people coming to see their pictures. It is not necessary, as much as I honor Industrial Art—honor it profoundly—to have an exhibition of Industrial Art to get the people in Chicago to come to look at the pictures at all; and we say that with a great deal of force, because it is true.

The work of the Municipal Art League in Chicago is primarily educational. In that respect, I think that it resembles many other societies of a similar sort in the United States. We have not undertaken to any considerable extent to erect monuments or fountains, or the like, because we have not quite considered that to be our mission, and we have not had the money.

There is also another reason. This has been done by a gentleman who ordained in his will that one million dollars of his estate should be placed in the hands of the Art Institute, as Trustees, and used for the creation of sculpture. That is being carried out, and there being such a provision for promotion for actual arts, the Municipal Art League confines itself to educational work.

Also in the matter of buying pictures, as you all know, there has been recently organized a society which has secured for use during five years, for the purchase of American Art, a hundred and thirty thousand dollars. Therefore, that is being taken care of.

Now, in the line of educational work there has been placed at the disposition of the Secretary of the Municipal Art League a column in one of our papers, which circulates most largely on the boulevards and avenues. Through that column, from time to time, the readers are apprised of what is being done and what is needed.

A series of free lectures in public schools has also been organized. One year the Secretary of the League gave some fourteen lectures; another year some ten, and so on, to the school children on this subject. That was really very interesting, because the lecturer was sent into all manner of corners of the city, sometimes into the very handsome city schools—and, by the way, there are some handsome ones there—and sometimes into the most remote parts of the city, where, after having gone as far as he could go, leaving the street car and crawling around the mud puddles, and taking care that he was not swamped in waste paper, he has found a school assembly hall filled with people right up to the edge of the platform, perhaps nearly all Italians, Scandinavians or Poles, and to them he has talked. But what did he say to them? Thinking that the best way to educate people was to show them things, he used the stereopticon and showed them everything he could. What, great public buildings? Yes, sometimes, but more frequently photographs which he himself had taken in Europe, city corners which had been improved in Paris, Brussels, Antwerp, London—reminding them that we have a great many corners in Chicago which are capable of improvement—no end of them. He told them then the practical way in which they could use these corners (for they all knew them), and make them better—and he laid down principles to them with a great deal of force—insisting that if there was an effort made by the City of Chicago to improve some of these little places, that they must not object if there was a little tax called for to do it—that if they wished to have their surroundings agreeable they must put their hands down in their pockets and bring out twenty-five-cent pieces and pay for it themselves: "if you wish to improve your neighborhood do it yourselves."

Many other objects in foreign cities were shown—small objects which were improved by shilling and franc subscriptions from the people who were the most interested in doing this. That was the thought of education which was forced upon them all by the ramifications of the League.

One of the great difficulties we find is to make our work sufficiently spectacular to attract public attention, and yet the work is going on and doing an immense amount of good. For example, we or-

ganized at one time a series of prizes for competition in designs for lamp-posts, and we had some eighty-odd designs put in, and all the people who had to do with the parks were brought in to see them. They were very much interested indeed, and we tried very hard to get them to adopt the designs, but the expense seemed to stand in the way. Fortunately we are in good favor with the Architectural Club, and are constantly called upon by them to pass judgment on designs and things from the artistic point of view, others being there to pass upon them from the practical or the engineering point of view. So, finally, we suggested to the Lincoln Park people that they have there a competition on lamp-posts and in that case we were called upon to pass upon the artistic merits, and to award the prizes, and the design was actually adopted and is now placed along avenues and in all sections which the Lincoln Park people control. So that you see that seed once planted will sometimes eventually bear fruit.

We work in connection with a great many clubs in a great many directions, our interest not being confined alone to Chicago. Our influence has extended from St. Paul to St. Louis, out through the State of Iowa, the rural district of Iowa, Illinois, out into Wisconsin. I have been called upon to go to St. Paul, down to St. Louis and to Northern Missouri and a great many other places to help organize similar societies. I remember a little town in Missouri I visited where all the ladies turned out, each one in her own carry-all, with a crowd of her friends, and made a procession through the town, getting me to give my advice as to how to treat an old street corner, a park, and so on. I then gave them a lecture, and, actually, this little town picked up all the tin cans there, and the last I heard from them they had enormously improved the looks of the place. So far, so good.

I am going to give you an illustration of how this thing works—this quiet, underground habit of doing things. I live myself and am interested in a little village three miles beyond the city, because I am a property owner there, and own my own house—a very pretty village—one of the prettiest places in Illinois. One of the first things that struck me as I entered the town, the first time, and got off at the railroad station, was how very charming the vista was, it being private property, and on the other side was a very large expanse, which belonged to the school people of the town, and in the midst of that the school house, set well back from the main street, so that from the railway station you had a fine vista of the slope, called "Park Ridge." There are ridges, in Illinois, you know, sometimes with a fine sweep of landscape, water, trees and grass, down in that direction. I said "That is pretty good—that is fine, the best I have seen anywhere around here." And when I had an opportunity to buy a cottage, I did it. Very recently all the streets in the village were handsomely macadamized—it was very nicely done, and at the top of the rise where these streets come together they cut the place a little differently, established a fountain of cement and some drinking fountains and horse drinking fountains. They made it very pretty indeed, that being made the close of that long vista.

Here is what I want to bring to your mind. Mr. Carnegie offered them some money, I don't know how much, to build a library. They, of course, had to raise some more money themselves, and they had also to provide the land. So the people interested in the thing proposed that they buy a piece of this school property, this straight open course I am telling you about, and they determined to put the library at the head of the slope, right where two streets come together, just in the position to break up this beautiful perspective. Well, that hurt my feelings. So I saw several gentlemen, and protested. They said, "That is such a beautiful place to put a library, and very conspicuous." Enthusiastic people always want to put the thing in the most conspicuous place, without regard to surroundings. I ar-

gued a good deal with them, and finally, finding that they were paying little attention, I brought to bear all the pressure of the Municipal Art League, and I got out my papers and read them what prominent members had to say. Do you know, it is astonishing how that really made entrance at once—as soon as I brought our battery to bear on them, they surrendered. The vista and beautiful surroundings will remain.

The next thing I heard of was that they wanted to build a new schoolhouse, and some one suggested "Here is that long row of empty lots, on that main street. Sell that out and you will get all the money you want to build schoolhouses for the next twenty or twenty-five years." So the batteries of the Municipal Art League were brought out again and fired at them, and they surrendered. Now, I think the place will remain as beautiful as it is, and I will hope to enjoy it for many years to come. I tell you this anecdote merely to illustrate to you the kind of influence an organization of that kind can exert. It is not very spectacular, but it is doing an immense amount of good.

The history of the Municipal Art League is somewhat as follows: Whether it is twelve years or whatever it is since it was really put into organic shape, the first President of it, at least, the first one I know of, was the Hon. Franklin MacVeagh, now Secretary of the Treasury in this city. He and some other people got together and persuaded themselves that the first thing to do, if they wanted to improve Chicago, was to eliminate the smoke nuisance, and that it was no use to do anything in any other direction until the smoke had been done away with. That was wrong. My theory is to put in your beautiful object, and then you will have some reason for preventing the smoke nuisance. They went out and demanded their memberships at two dollars a member, and secured a very large number of them; and then they went to work to fight the smoke nuisance. They employed an attorney and went before the Legislature, the city council, and used all the money they had. However, in examining into this thing it was discovered that all smoke laws were entirely faulty, based upon the wrong principle, commencing at the wrong end, and that if anything was to be done it must be something beyond mere surface efforts. So, they secured the services of civil and stationary engineers and created a law which was written out on the desk of the Municipal Art League and secured its endorsement by the City Council and others. That law is the one which is the basis of all the good laws in the United States against smoke.

Of course we immediately found ourselves up against another obstacle. So many people were making smoke that they got hold of the Mayor, and the Mayor went a year without appointing smoke inspectors, and in various ways did not help us along. But, finally, we got a smoke inspector appointed, and gradually suppressed smoke in Chicago. We secured a whole pocket full of two dollars from everybody, but in the course of a couple of years the payment of fees fell off. I used to say to one and another, "Why don't you send in your dues to the Municipal Art League?" And they would reply, "It don't interest me any more, for the city is just as smoky as ever." Having spent so much money in doing various things, our treasury was empty—nothing there, not a cent. Well, there is some money there now, a little. We have not been as bad off as that since. Now the question comes up, "Did it do any good? Are they suppressing the smoke nuisance in Chicago?" Surely they are, but you cannot cut off all the heads of that hydra in a few minutes—the vitality is too deeply seated for the body to be killed in a few licks; it has to be done gradually.

There are plenty of lace curtains still spoiled by smoke. But an enormous improvement has been made in the conditions as regards smoke in Chicago. The smoke inspector is doing his work pretty well—perhaps very well. The difficulty is that the judges before whom these cases are brought fine a man ten

dollars when it ought to be twenty-five dollars or a hundred dollars, and have been taking promises for performance, but I see more and more that the promises don't go. But when you consider that there are hundreds of boilers and furnaces of various kinds put down in cellars and basements where one cannot put in smoke-consuming apparatus without raising the roof, and so forth—when you consider it is necessary to actually reconstruct all those things, it is not strange that they rebel. The smoke nuisance is going to leave Chicago presently, and the Municipal Art League has done its part, and done it handsomely.

Following that example, and I say plainly it is following it, there are scores of societies of various kinds in Chicago, some being created and some existing, which are pounding and hammering on those people who are making smoke. An effort has been made by a large organization of women on the South Side to force the Illinois Central Railway to electrify its lines and do away with the smoke. It has resulted in their burning coke. I have been looking at them recently—no black smoke is coming out of the engines. I think they are burning coke, or hard coal, but whether they will be forced into using electricity I do not know.

One of the difficulties which we have there in Chicago is its enthusiasm. Do you know that since I came here to Washington yesterday, I presume a dozen people have said to me, "I want to come in and hear your talk because you Chicago people do things." Well, those who see the seamy side, failures, hopes disappointed, sometimes think "Did we ever do anything anyway?" But it is true that Chicago does do things, it is true that she is improving enormously in all directions, but that very enthusiasm works immensely against the Municipal Art League, because nearly every year somebody—some little group of people get together and organize something, and say, "Come along, I want some money." Somebody says "it's going," and when it is going everybody wants to join and so it is "money, money, money." And presently twenty-five people will stop paying their dues, and I will say to them, "I don't see you any more at the meetings," and he or she will reply, "I am so busy with the Outdoor Art League," busy with this, busy with that or the other. We have to contend against that. This enormously successful, this admirable, splendid movement of which I was just speaking, the raising of one hundred and thirty thousand dollars for use in five years for buying American paintings is an evidence of enthusiastic activity, but it hurts the League fearfully. So we have to get along the best way we can.

The billboard nuisance—I am not talking now about anything artistic. I am talking about civic betterment. The billboard nuisance is a nuisance surely—and whether Chicago is any worse than any other place I cannot say, but it is frightfully bad. For all these years we have been fighting the billboards, and have spent all the money we could get, have sent delegations here and there and other places to suppress the billboard nuisance. They are rich, and we don't get much accomplished against them, but we have succeeded from time to time in getting ordinances passed, which control billboards, but only to have the Supreme Court declare them to be unconstitutional. We have had three experiences of that kind. Finally, at the last moment, we have secured a law which is declared constitutional. After sending three or four different committees to numerous public discussions to present the case against the billboards we concluded that they was no use trying to eliminate them. You cannot eliminate billboards any more than you can eliminate advertisements in the leading magazines. We concluded they were legitimate, if properly regulated. We have prevented billboards being made doubledeckers. We believe they should be kept where they are. They should also be obliged to secure the frontage consent of property owners; and they should not be allowed on the roofs of buildings. The first two things, secur-

ing the property owners' consent and the prevention of increase of the billboards, we are going to get. In the matter of putting billboards on the top of buildings we succeeded only in part, regulating in a measure their height. Perhaps we shall succeed eventually.

One of the encouraging incidentals is that there has been a very large building, twenty stories high, in course of construction, and the usual high boarding which has been put around it to protect it from intrusion during the erection has been left entirely free from advertisements, which is a very unusual thing. Some one told me that about ten thousand dollars might have been realized in the renting out of those boardings during the erection of that building. The boardings around the new county and city buildings now approaching completion were also left entirely free from any advertising as have been the boardings to the new North Western Railway Station. It was suggested that it would be a very good plan to write a letter to all the people interested in these buildings, the President of the road and the Mayor and the contractors and the architects, thanking them for refraining from making money out of the boardings, which we did, and the letters in response were really very pleasant indeed. They expressed great pleasure in our having recognized the fact that they refused to rent out or sell out the boardings. That is a little thing and not very conspicuous, but you see, do you not, that it is a part of the educational work, and my instructions are that whenever I see a conspicuous case of refraining from using the boardings for advertising purposes I am at once to take notice and write a letter to all the people interested in the thing, thanking them for it.

There have been many efforts made by the Municipal Art League to secure sculpture on the large public buildings. Every time we have had a public building put up a committee has gone to those in authority to secure an appropriation for ornamental sculpture or painting. We have had the most beautiful promises from them; we have had the assurance that certain money should be set apart. But that is as far as it has gone.

There is not very much sculpture on our public buildings. We are way behind in that. We are also way behind in the matter of mural decorations. The tobacco shops have some very good ones. I know of several bar rooms that have very nice friezes. A bank or two has some decorations, some of the hotels are pretty well decorated; and in the four Federal courts mural paintings have been put in. In the county courts an effort was made to do that, and we were asked to aid. We did what we could, but it fell through. We could not get up any enthusiasm on the subject. However, we undertook not very long ago to secure a mural painting, a frieze in the waiting room of the Juvenile Court. We have the frieze on two walls. During the last two Summers—this last Summer and the Summer before—we held an exhibition of sculpture out-of-doors, placing such sculpture as we could among the foliage of the trees, and wherever we could make it look pretty, and I am sure we secured a most delightful effect. I think it has had an influence. People have been writing letters to us to know whether or not they can get sculpture like that to "put in their gardens."

I want to speak about another thing which is highly important and which is really a part of our engineering of great value. There was, some years ago, an organization of women's clubs, whose object was to promote art and so on, and it was proposed to them, "You are not very strong. Perhaps if you would unite your forces with us you could do more good." This they did. They have their own chairman, vice-chairman and secretary. However, they do all their business through the League proper; all their funds come through our hands, and they are really doing very handsomely as an adjunct and are very active. They have regular meetings and a great deal of enthusiasm. There are over fifty clubs, some composed of both men and women, and each club pays two

dollars a year into the treasury for the benefit of one or two or three or four delegates. So the delegates do not pay the dues, and the membership is by clubs. However, the delegates are voting members of the League. They have been very loyal to us and have done good work. In the first place, their object is to promote the interests of Chicago artists, during the public exhibition of Chicago Art in January or February. They have given many receptions, going there and pouring tea. These receptions have had a very great influence. We have sold more pictures than we ever did before. We make it a point to raise $500 each year to buy a work of art by some Chicago artist. The paintings, of which we now have eleven, go into what is called the Municipal Art Gallery. The Art Institute very generously furnishes a place where they are permanently installed, and if we keep on growing we will get all the way around the wall. We now have nearly two sides covered—and I want to thank Mr. Hutchinson for the generous interest he is taking in the Gallery. The Art Institute is backing it up magnificently. In addition to buying a picture at this exhibition, the League gives a certain number of prizes for painting and sculpture every year. The money we paid for the mural paintings in the Juvenile Court was, to a considerable extent, raised by exhibition committees.

The President. I do not like to take issue with anything Mr. Pattison has said, but I cannot agree with him when he states that the effort of the Friends of American Art to raise money has been of detriment to the Municipal Art League. It simply means this, that the Friends of American Art are much more energetic than the members of the Municipal Art League, and if the Municipal Art League would display the same splendid enthusism which has been displayed by the Friends of American Art they would have twice as much money as they ever had before.

Then I don't think our conditions are quite as bad in Chicago as he intimated. However, it is not in my province to make speeches from the chair.

There is an Executive Committee to be appointed, and the Chair appoints: Hennen Jennings, Glenn Brown, C. D. Norton, C. Grant La Farge, A. J. Parsons.

This is also a Standing Committee.

I will introduce the next speaker, Mr. von der Lancken, who is going to speak to us upon "The Art Development of Smaller Cities."

Mr. Walter Scott Perry, upon the request of the President, then took the chair.

THE ART DEVELOPMENT OF SMALLER CITIES.

ADDRESS OF

FRANK VON DER LANCKEN.

DIRECTOR OF ART, MECHANICS' INSTITUTE, ROCHESTER.

Mr. President, ladies and gentlemen:

The value of this Federation of Arts with its magazine, its moving exhibitions, its lantern slides, may mean a great deal more for a small city than for a large one. The Rochester Atheneum and Mechanics' Institute, with its enrollment of 3,500 students, has outgrown the city in some respects. The city cannot offer to the students of the Art Department of this institution anything in the way of an Art museum such as they would have in New York and elsewhere. In consequence of this to furnish the means of raising the standard of its students it involves the necessity of the school providing examples of fine artistic workmanship for students to see.

This summer we will begin to erect a hundred thousand dollar building to house our Department of Applied and Fine Arts. It will be essentially a school building and not a monumental structure with classes in the cellar and the galleries taking the best light from the students. It will have an exhibition room with about 100 feet of hanging space, and a series of small rooms arranged in a suite to properly show work in the Applied Arts, or Arts and Crafts, as it used to be called.

We have a fund to purchase works of art and I intend to have this devoted exclusively to work of this kind rather than to paintings. Regarding works of art that bear transportation I expect that the American Federation of Art will be of great assistance to us in getting small exhibitions. Small exhibitions of no more than twenty examples of work in every kind of art, including good architectural renderings, and changing these frequently would have a far greater value to us than large unwieldly exhibitions, difficult to hang and too expensive to transport.

Now that I have made this explanation, I will proceed to tell you what I believe the possibilities are in the smaller cities regarding artistic development.

In the eastern portion of the United States, where there is greater congestion and a larger number of great cities than in the West and South, a city of 200,000 inhabitants makes a small dot on the map. But in a moderate-sized community the art school takes a far more important position in the artistic development relatively than it does in a larger place. The director of such a school has more opportunity, more influence in artistic matters than he would have in New York, for instance. Mr. Henry Read, of Denver, one of the directors of this Federation, represents these possibilities better than any man I know.

I believe that we all fully realize the relationship between the arts. Much has been written and said on this subject—how our emotions are stirred by one form of art foreign to ourselves as far as execution is concerned, and how we are inspired by it to express ourselves as well as we can in our own medium. This realization of relationship is felt everywhere and is bringing those practising the arts together for mutual support. This is taking place in small cities as well as in Washington. Only yesterday those interested in music in Rochester met to start a movement for the erection of a Symphony Hall. Those interested in the other arts were asked to co-operate, which they did, but with the assurance that they would gain the same mutual support for an art museum or a library.

One exceedingly important point which I think has not been sufficiently

emphasized is that in the art movement each community is acquiring local pride and it wants to demonstrate its own ideals, which are more or less shaped by local history, conditions, climate, natural features, etc. Although Washington may become a model for a Capital City, it can never be a standard to imitate, except in the perfection of the execution of its own individual development. One great lesson that we learn in the study of past art is to not blindly imitate exterior manifestations as the Phœnicians did, but to realize above all what perseverence, what study has been applied in past ages to express an ideal, so that we may apply the same perseverence and the same study, and, coupling this with modern science and knowledge of materials, produce our own ideals of today, which should then be unsurpassed by anything done previously.

To come back to the small city, we who live in smaller cities want to see New York City remain New York City so that when we spend $15.00 car fare to go there we can see something different from what we see at home, not the same thing bigger. We want Washington to be the finest Capital City in the world, with the accent on the capital. We want Rochester to remain the Flower City.

Personally I dread the city beautiful expert. I am afraid he may get commercial and eventually develop three or four sets of plans of the world's fair type of architecture and try to perpetrate them on cities according to their size, or worse still, according to what they can stand for, a species of scale comparable only to the funerals in France—1st, 2d, 3d and 4th class.

This winter we inaugurated a scheme to attract the people's attention to the characteristic beauties of their home town, just so they would be interested in retaining them. We offered money prizes in public competition to anyone making the best sketches of picturesque bits of the city. A public exhibition of these pictures or sketches showed some of them to be ludicrous in the extreme. However, we shall do it again next season and I expect much better results. I believe it is an excellent way to foster interest in local beauty.

I believe that those dwelling in a city should take pride in its artists and craftsmen and encourage them in a material way by giving them an opportunity to do the local work. I am happy to say that this is beginning to be done in Rochester. A man who was born and bred in Rochester is the architect for the big railroad station and our art school. The fallacy that everything must come from New York or Paris to be good must be done away with. We are proud of our alliance with the American Federation of Arts, but, like Americans, we want independence.

The Chairman. We shall now have the pleasure of hearing "What the Arts and Crafts Movement Has Accomplished." Mr. F. Allen Whiting, Secretary of the National League of Handicraft Societies, will speak to us upon this subject.

WHAT THE ARTS AND CRAFTS MOVEMENT HAS ACCOMPLISHED.

Address of

Frederic Allen Whiting,

Secretary of the National League of Handicraft Societies.

I have been asked to tell you what the Arts and Crafts Movement has accomplished and have accepted the task with considerable hesitation, realizing that what those who are actively working for the revival of the handicrafts may honestly believe has directly resulted from their conscious efforts is likely to

be claimed by others as the result of their endeavors. The fact is generally understood, I am sure, that the great waves of reform and illumination—whether it be of some great physical wrong to masses of people which cries out insistently to be righted and is at once corrected; or whether it be some more subtle outburst of esthetic or spiritual righteousness which arouses the world to a definite consciousness of its loss in having allowed a great wealth of beauty (whether of outward surroundings or of inward communions) to become atrophied through lack of use; that these great waves, I say, are the result of the conscious or unconscious evolutionary activities of innumerable agencies, all tending towards one end through varied and often devious means. For instance, the time is ripe for an awakening of the inborn but almost forgotten art instinct of a people, and behold, the instruments arise—art museums are glorified and multiplied; art societies are organized; art schools are rejuvenated and assume some semblance of real life; arts and crafts societies come into existence; speakers on all phases of art arise and clamor to be heard; public libraries bring forth their dusty books on art and establish art departments with trained attendants in charge; each college must have its art department, each preparatory school its art instructors, while the demand for art is felt in the lowest grades in the public schools until the children have a real conception of the existence of art as something to be used, and decorate their compositions, and in the higher grades carry on such work as Mr. Haney has described this morning. Realizing thus the many influences which underlie the present activity in matters pertaining to the production of "objects of beauty and use combined," I nevertheless come before you to-day to present the claim of one of the agencies which has brought acutely to public notice the presence of one of these great waves of reform of which I have spoken. It seems so evident, however, that the Arts and Crafts movement is largely responsible for the new consciousness of beauty as a daily need that has become a recognized acquisition of the present generation—a consciousness which I believe will so develop as to become one of the richest heritages which we may pass on to those who will follow us—that I am assured that some presentation of the movement's claim upon this generation may not be inappropriate.

It does not seem advisable, however, to speak of accomplishments without first briefly outlining the conditions out of which grew the need for such a movement. It is a long story, taking us back into the middle ages, which I have condensed into this brief statement:

The history of the arts and crafts movement is the record of the evolution in the methods of producing what Morris called the "lesser arts" or the "architectural arts." If we go back far enough we find a condition of practical isolation for each town not situated on the seaboard. This condition required that each community should support within its limits craftsmen of skill to supply the inhabitants with all the needs of life. These craftsmen made wares of all sorts for their neighbors, receiving in earliest days other wares or produce in exchange. All work was done by the master craftsman and his apprentices in co-operation and was known from beginning to end by the few men in the shop, while the reputation of master and apprentice alike depended upon the thoroughness with which it was done. The personal relationship was there, the pride in good workmanship, the human touch and all other elements which affect the result in real handicraft. From these days gradual changes have completely altered conditions. The old craftsman was his own master; he owned the tools of his trade, knew his whole craft and was bound productively to no other man. He was a responsible person in the community, proud of his craftsmanship and, I believe because of these conditions, produced work which is to-day treasured in our museums as representing the spirit of beauty. But with the advance of the centuries man's inventive faculty de-

veloped. New methods were discovered; first simple labor-saving devices and then man-power machines. As machines became more complicated and too expensive for the average craftsman to own, the non-working owner of machines and the necessary power plant came into existence, from whom has developed the capitalist and manufacturer of to-day. The craftsman through these instruments gradually lost his independence because he no longer owned his tools, but had become dependent for his employment and livelihood upon other men who owned the means by which he might earn his bread. Inventive ingenuity has kept consistently at its task of minimizing the need of creative human labor, until to-day in the great cotton factories, for instance, the weavers are but human appendages to a relentless loom which is in turn but one cog in that heartless organism which represents the modern factory. The worker of a few generations ago was a creative craftsman, proud of his skill, with vision enough to see the inherent beauty latent in the material in which he worked. His descendant of to-day, through the economic pressure of modern civilization, has become but a mechanical attendant upon a machine which has usurped his old functions, substituting mechanical accuracy for human feeling, and converting the weavings or wrought metal or honest cabinet work of a past age into the machine products designed for the bargain seekers of to-day.

While one cannot but deplore the stultifying conditions attendant upon modern factory production, with its subdivision of labor, piecework and other evils which tend to make it more and more difficult for the modern craftsman to learn more than a fragment of his trade as formerly practiced, one must nevertheless realize that despite these facts modern machinery has come to stay and has brought with it many blessings. We do not fight the machine as such. Much as we deplore the conditions under which many people must work with the modern system of exploiting labor; much as we regret that the time should come in any trade when to earn his living, whether in artistic or merely mechanical work, a man must become a specialist and learn to do one single thing rather than to become a trained craftsman, it must nevertheless be stated frankly that our fight with the machine and the factory system, begins when they encroach upon the province of art. The machine can and should produce many utilitarian articles in large quantities at incredibly low prices; things which should be of decent shape, frankly of machine production and made to serve an end. When, however, the exploiter of labor enters the domain of artistic production with his enormous machine, consisting of its innumerable human units—each a necessary and useful part of the whole, but valueless without the others—and attempts to produce, by this soulless and imagination-destroying process, works of art which are meant to replace the thoughtful, inspired production of trained men and women (each a complete unit capable of creating objects bearing evidence of human thought and consciousness and responsibility), is it not time to call a halt and to realize the heights from which we have fallen and the depths to which the modern love of display and luxury has led us?

If we can consider art as being (whether consciously or unconsciously) the expression of human souls trying, through such media as they may command, to give to others a glimpse of the visions of beauty which possess them for the time being, we can readily understand that true art has no place in its making for any machine or system which takes from the artist the perfect control of his material and presumes to dictate in terms of unchanging form to the man who is striving, with all the means at his control, to produce true beauty by employing all those fine differences and variations which announce the man's control of his task, and are therefore entirely lacking where the machine is master.

If art means individual expression, then almost invariably when the machine enters at one door the spirit of art

leaves by the other. The reason for this I have tried to make clear. Specialization, which is the dominant note in modern factory methods, has deprived us of the old all-round craftsman who knew his craft as a whole and saw, in each task which came to him, a challenge to his knowledge and capacity. The team work of the modern factory is developed along the lines of speed, accuracy and economy and I know of no case where any effort has been made to develop those qualities of co-operative vision which alone would make conceivable (in an idealistic state) the production, under the factory system, of works of art bearing the impress of a composite soul seeking thus its united expression!

The arts and crafts movement must win such a recognition for the modern craftsmen that intelligent people will not be satisfied without some evidence of human interest and feeling in objects capable of artistic treatment. Should this endeavor fail our children and their children will have to be content with what we will hope they may know is less than the best, until they discover a new way of controlling modern methods of production so that at least a favored portion of its output may come forth with some evidence of artistic feeling.

But how did it happen that, through the smug serenity of the Victorian era, we of the English-speaking race discovered that all was not well with our surroundings and our art? In England during the early part of the Nineteenth Century the styles of the professional decorator without taste were rampant and many a beautiful manor house was ruined under his ignorant directions. In America we lived through our period of scroll-work adornments, the entrancing beauties of embossed wood furniture and the furor for "applied decoration" which overran indiscriminately mirror, coal-hod and frying-pan alike in a misdirected effort to apply to something—to anything—those naturalistic and wonderful embellishments which were possibly the first crude signs of an awakening art instinct.

But while people of intelligence and presumable taste accepted these things as simply and inevitably as the people of to-day accept the prevailing fashions in hairdressing and head-gear, regardless of personal outline or the artistic result, there were nevertheless a few great seers (men of clear sight and high thought) who showed the people how far they had gone astray. Carlyle, perhaps, led the way with his appeal for due reverence for honest work and the beauty of things well and nobly done. He said: "All true work is sacred; in all true work, were it but true hand labor, there is something of divineness. Labor, wide as the earth, has its summit in heaven."

Emerson stirred the soul of man to some desire for a greater honesty and seriousness in the way of looking at life and its many responsibilities—and this matter of arts and crafts is full of responsibilities. In his lecture on "Art" Emerson says: "But the artists and the connoisseur now seek in art the exhibition of their talent, or any asylum from the evils of life. Art makes the same effort which a sensual prosperity makes; namely, to detach the beautiful from the useful, to do up the work as unavoidable and, hating it, sacrificing passion to enjoyment. These solaces and compensations, this division of beauty from use, the laws of nature do not permit. As soon as beauty is sought, not from religion and love, but for pleasure, it degrades the seeker. High beauty is no longer attainable by him in canvas or in stone, in sound or in lyrical construction; and effeminate, prudent, sickly beauty, which is not beauty, is all that can be formed; for the hand can never execute anything higher than the character can inspire. Beauty must come back to the useful arts, and the distinction between the fine and the useful arts be forgotten. If history were truly told, if life were nobly spent, it would be no longer easy or possible to distinguish the one from the other. In nature all is useful, all is beautiful. It is therefore beautiful because it is alive, moving, reproductive; it is therefore useful because it is symmetrical and fair. Beauty will not come

at the call of a legislature nor will it repeat in England or America its history in Greece. It will come as always, unannounced, and spring up between the feet of brave and earnest men."

Ruskin realized that all was not right with the standards by which his fellows judged the value of the objects surrounding them. He saw the sordidness of the current taste and the lack of intelligent human interest on the part of the purchaser toward the maker. He claimed that art did not exist in England and that it could not be revived until conditions were such that the craftsman might become an artist and the artist a craftsman will all the opportunities for development which that implied.

But the most important effect of Ruskin's preaching was the arousing of William Morris, who applied Ruskin's theories to actual work and produced artistic craftswork of a wide range, establishing with Rossetti, Burne-Jones, Maddox-Brown and others of the Pre-Raphaelites, a business which was so successful as to encourage the establishment of numberous individual shops throughout England. I am not here to go into deails. It is enough to say that, though we may not always like the artistic form which Morris's work took, we can not fail to recognize the wonderful results achieved. He awakened England to a realization of the stupidity of what had been and to a renewed desire for objects of use having the added charm of real and appropriate beauty. To Morris the solution of many of our economic ills was "an art made by the people and for the people as a happiness to the maker and user." His advice to "have nothing in your houses which you do not know to be useful or believe to be beautiful" contains the whole essence of the movement in a nutshell, for with the responsibility of this decision recognized, it would not take many generations before a real and individual taste would be developed, which would do away with many of the unnecessary luxuries of our modern life and lead to a wiser and more prudent purchasing. Thus would the things of real necessity be secured in such a form as to satisfy the eye and, because of honest construction and suitability to use, at a price which would in the long run prove less expensive than the factory-made substitute of lower first cost.

William Morris, Walter Crane, T. J. Cobden-Sanderson and others organized the London Arts and Crafts Exhibition Society in 1888. The exhibitions of this Society, growing constantly more varied and interesting, have done much toward educating the British public to demand the work of individual craftsmen whenever possible. As a result of these exhibitions and other activities of the sort described, and the consequent awakening of public interest, a number of great schools of arts and crafts have been established in London, Birmingham, Manchester and other places, while the development of the manual training work in the English schools has, I understand, taken on a distinct tinge from these influences and pupils are trained to enter such institutions.

I was told recently of an interesting instance of the influence the movement is having in England. About two years ago a factory for the making of interior hardware found the demand for handmade hardware so great that they disposed of much of their stamping and other machinery and equipped a large factory with benches for hand-work entirely. This seems to me to point quite clearly to the effect which has been made upon the people of England by the words of Carlyle, Ruskin and Morris and by the productive efforts which these words instigated and encouraged.

I shall not attempt to say what has been done on the Continent, as it is a long story and one with which I am not sufficiently familiar to speak with assurance. It is well known, however, that Germany has developed its educational work along industrial lines to a remarkable extent in the past twenty years. The German, Swiss and French governments are all taking an intelligent notice of the awakening of the new demand for art in the practical things affecting our daily life, and are sparing no efforts or ex-

pense in the training of young people for the artistic crafts and in the encouragement and protection of the small industries which are more common in these countries than they have been for some time in the United States.

But you will want to know what the arts and crafts movement has accomplished in our country. I hope to convince you that the results have been well worth while.

Undoubtedly the historian of social conditions in America will be justified in stating that the taste and artistic instinct of the American people has decreased steadily since the days of the Revolution, in reverse ratio to our physical and financial advancement. This is not unnatural. For after our independence was established and the means of intercommunication were so marvelously developed through the increase of man's inventive genius, we were too busy achieving financial and economic independence to have much thought for the refinements and esthetics of life. The isolation of the colonial settlements, for the same reason which prevailed in England at an earlier time, led to a sense of responsibility on the part of the colonial craftsman who worked for his neighbors largely—craftsmen like Paul Revere—which inevitably resulted in honest work bearing evidence of thought and pride in its creation. It was but natural that the relief from some forms of drudgery which the machine brought with it should have made it welcome and should have emphasized its good points and led to its adoption for many kinds of work to which it was not rightly adapted. This was, however, discovered too late to save the small shops and American art in small things disappeared with them and we had instead the substitutes for artistic work prevalent in the seventies.

In 1893 Professor Ives, as Chief of the Department of Art at the Columbian Exposition, invited the craftsmen of America to exhibit their work in the Department of Art, with the paintings and sculptures. This was the first time such an opportunity had been offered American craftsmen and it is interesting to note that there was absolutely no response to the invitation. Either there were no individual craftsmen or they were so little known as to be unreachable. The only exhibit other than painting and sculpture in the Department was a case of pottery secured by special invitation from the then recently organized Rookwood pottery.

It seems to me, therefore, that we have some basis for comparison and that for the purposes of my argument we may safely assume that in 1893 the production of artistic wares of an individual character was at a very low ebb. I am bold enough to claim that such changes as have occurred in conditions since that date may, to a large extent, be attributed to those who have been constantly working during the intervening years for the advancement of the artistic crafts.

In 1893, then, such craftsmen as existed were hidden under a bushel and did not answer to the call of opportunity in the form of Prof. Ives's invitation. In 1897 there was held in Boston the first arts and crafts exhibition in this country, which was organized largely through the efforts of Mr. Henry Lewis Johnson, now editor of *Printing Art*. As a result of this exhibition the Society of Arts and Crafts was incorporated in Boston in 1897, with Professor Charles Eliot Norton as its first president and an interested member until his death. His delight in the great advance in craftwork between this first exhibition and that held in the same hall ten years later is one of our pleasantest recollections.

This exhibition of 1897 and the organization of the first society were welcomed by the press throughout the country as promising great things for the art interests of America. Looking over the catalogue of that exhibition one realizes how largely it was made up of factory productions; but it at least showed that there were craftsmen, mostly in the employ of manufacturers under regular factory methods, who might with training and advice be capable of turning out really artistic work. At the second Exhibition, held in 1899, the advance in standards and in the number of individ-

ual workers was most encouraging. This was noted even by the reporters for the daily press who had attended both exhibitions in search of social or news items rather than as art critics. Aside from an important loan exhibition of ancient work there were about 800 pieces of modern craftsmanship, some 300 of which would not have been admitted at later exhibits, as they were made almost wholly under the factory system.

Commencing with 1897, when Arts and Crafts Societies were organized in Chicago and Boston, hardly a year passed without the organization of a number of associations for the advancement of handicraft work. Many of these soon fell by the wayside, but others on a surer foundation have arisen to take their place, so that there are now in this country to my knowledge 65 organized societies, not counting a number of sewing circles, etc., which have organized under the title, "because it sounded nice," or for some other equally good reason. Of these 65 societies 29 are now affiliated with the National League of Handicraft Societies, while others are preparing to join when financial or other difficulties have been overcome.

In 1904 Prof. Ives was again Chief of a Department of Art, this time at St. Louis. Those of you who know him will realize that the discouragements of Chicago would have no effect on his course at St. Louis. The same invitation was extended to the craftsmen of the country once more and with a very different result. After being carefully selected by juries in Boston, New York, Philadelphia and St. Louis, there still remained 861 acceptable articles from 163 different exhibitors, representing all sections of the country. This seems conclusive evidence of some development along the lines of artistic production during the ten preceding years. That this development was to a considerable extent the result of the handicraft revival is shown by the fact that a large number of exhibits were secured through the cooperation of the Arts and Crafts societies, while the Secretary of the Society in Boston was appointed Superintendent of Applied Arts under Professor Ives.

The splendid showing of the handicrafts at St. Louis furnished a tremendous stimulus to craftsmen throughout the country and the Societies already in existence assumed new energy, while many others were organized. It was in July, 1904, that the Society in Boston took a momentous step in moving from its third floor rooms over the Twentieth Century Club to the store on Park Street, with sixteen hundred dollars more rental to pay. The wisdom of the step was shown by the immediate increase in the amount of sales. Two years later an adjoining store was leased and the entire street floor of the old Ticknor House was thrown together for the exhibition and salesroom of the Society. From its small beginning of $4,000 for the first full year (1901) the sales have steadily grown until they amounted in 1909 to over $56,500 and the salesroom could at last be declared self-supporting. The success of the Boston salesroom led to the establishment of others in many cities and towns, there now being shops of this sort, conducted by Societies, in Boston, New York, Philadelphia, Baltimore, Detroit, Hartford, Columbus, Minneapolis and St. Louis, while salesrooms are open part of the time in many of the smaller towns like Hingham and Deerfield.

It is not my purpose at this time to give any detailed account of wares created by the Arts and Crafts movement. It is my desire, rather, to make you realize that the great work which it has accomplished is the awakening of the art instinct in many people, and the raising of standards of taste, not only in handicraft work, but in the productions of factories as well. For instance: in a certain chair-making center, which for years had been producing cheap chairs of bad design, with ornament largely of embossed or pressed wood, a complete change has taken place and while the methods are similar and piecework and drudgery still go hand in hand, the designers are nevertheless directed to "follow the arts and crafts models" and

the cheap varnished surfaces are no longer found salable. Like instances could be cited in many trades and to a follower of current advertising the stress that is laid upon the artistic and human elements in the wares advertised is apparent, as witness this advertisement of one of the largest producers of machine-made and factory-made silver in this country:

"Revival of the Silver Age

"The ancient Silversmith was half brother to the Alchemist. His magic touch transformed the metal into beautiful shapes and forms which found their way into the shrines of art lovers and the palaces of kings.

"Side by side with the Sculptor who produced a Venus and the Painter who gave to the world a Madonna the ancient Silversmith held high place in the realm of art.

"Today his ancient and honorable craft is preserved and exemplified at its best in the beautiful creations offered by * * * through the best jewelers.

"Silverware is renowned for its beauty of design and individuality of pattern and bears this mark * * * It costs no more than wares of less merit."

But while this kind of misrepresentation, this catering to the sentimental interest of those who cannot read between the lines, is evidence of the recognition by the manufacturer of the revival of an interest in work having human feeling as well as good form, it retards the development of the real craftsworkers, since it confuses the public and makes it difficult for people to know what is really well done and what is only apparently so. Such misrepresentation is, however, less serious and hurtful than that which comes from that band of followers-on and fortune-seekers who use every means at their command to win the public ear, that they may extract from the public purse high prices for shoddy and unsound work. We have too many of these impostors going about, prattling of art and esthetics, the beauty of labor and the honor of things well done, while they are handing out to a hypnotized audience work that is too often unsound technically and therefore dishonest from the standpoint of both construction and beauty. And yet these feelers-of-the-common-pulse are reaping their rich financial reward in every part of our country. It is such as these who do most to injure the standing of the arts and crafts movement; it is such as these who disgust honest men and prejudice them in advance against the sane and earnest efforts which are inspired by a movement for social and esthetic regeneration.

At the conference held in Washington a year ago, at which this Federation was organized, some pretty sweeping criticisms of the arts and crafts movement were made, with no one to say a word for the more serious phases of the work, which represent the ideals and aims of those who are working unselfishly and earnestly for the revival of the handicrafts—ideals having to do with the education and uplifting of all the people, that life as a whole may be for all time in our country richer and more sane in all its manifestations. Pray do not be confused by the rhetoric of the self-seekers and showmen and do not listen too seriously to those whose criticisms show that they have little knowledge of what has been done beyond the limit of a single city. He who would give a just verdict as to what has been accomplished in the physical or visible things, which to many people will always represent the accomplishments of any reform, must study the results in more than one center. I doubt if any intelligent person who has seen the exhibitions in St. Louis in 1904, in Boston in 1907, or the best of the smaller exhibitions frequently held in New York, Philadelphia, Baltimore, Detroit, Chicago, Hingham, or Deerfield would honestly say that (in the words of one critic at the conference) "the usual arts and crafts exhibitions are a hodge-podge of ill-formed productions, manifesting a striving for something but no

more," or in the words of another: "Their exhibitions are amusing, no doubt, but they spell misdirected effort."

I come before you with no defense against such criticisms, as none is needed to fair-minded men and women whose knowledge is more than local. We only ask that in our field of effort, as in all others, you use your intelligence to separate the false from the true, the sham from the real, the mountebank from the craftsmen; and to lay not at our door those sins which are not fairly ours to bear.

I hope that the claims I have made may seem to all of you as reasonable as they do to me. I hope also that I may succeed in suggesting phases of the subject which may be elucidated by discussion. I have tried to give you some conception of the ideals and aspirations which are the life and spirit of the arts and crafts movement, that you may realize the higher and more subtle achievements which are by far the most important factors in what has been accomplished. The movement has inspired its followers to do innumerable little things and to do them well. It has led many a craftsman from the confinement and drudgery of stultifying piecework in a factory to the independence and happiness of complete and intelligent creative labor at an increased wage. It has brought to hundreds of young men and women the joy of creative effort in the simpler forms of artistic expression, and made the way clear for them to earn a living by producing objects capable of adding to the sum total of beauty and satisfaction. It has cultivated the artistic sense, the appreciation of fine differences in surace and texture, and the love of fine line and appropriate ornament, in the minds of thousands of people who are no longer satisfied with the crude and garish (though perhaps technically perfect) production of the capitalists who manufacture "art" for profit. It has compelled these manufacturers to recognize a growing improvement in the taste of the common people—to such an extent that, in externals at least, the common utensils for daily use are constantly assuming better proportions and show evidence of some thought of the appearance of the thing as an element in its commercial value. It has affected the art teaching in the schools so that its permeating influence is gradually reaching everywhere and the great power of the educational systems is being used to foster the art instincts of all the people; it has aroused the consumer to a new human interest in the producer as part of his production and therefore of immediate importance; these things and others have come to pass through the influence of the forces governing the handicraft revival.

The arts and crafts movement is the embodiment of the ideals and aspirations and achievements—social, moral, esthetic, spiritual—of those immediately concerned with its organized development in your community. If it is in the hands of weak vessels blame not the movement, but strive to lend courage and vigor and understanding to the vessels. This the National League of Handicraft Societies tries to accomplish through its co-operation, advice, exhibitions, and the monthly publication of *Handicraft*. It is for its efforts in these directions, and for the advancement of those activities whose encouragement is its peculiar function, that the League asks the support of everyone who hopes to see a flowering of art in things of daily use.

THE CHAIRMAN. We have with us this afternoon a gentleman who was present at the two great International Congresses on Art Education at Berlin and London, and is the Chairman of the American Committee, James Frederick Hopkins, Director of the Maryland Institute at Baltimore, who will speak to us on "The International Congresses on Art Education."

THE INTERNATIONAL CONGRESSES ON ART EDUCATION.

ADDRESS OF

JAMES FREDERICK HOPKINS,

CHAIRMAN OF THE AMERICAN COMMITTEE.

Mr. Chairman, and friends of the Federation: I want to present to you a very short story about a most important movement, a great International movement which, like your Federation, is endeavoring to band together in hopefulness and helpfulness the teachers of all the Nations.

Three Congresses "For the Development of Art Teaching and Its Relation to Industry" have now been held, and plans for a fourth are practically completed in every detail save the naming of the city in which the International meeting is to be held.

The history of the movement which brought these Congresses into being is not a long story. Among the hundred or more International Congresses arranged in connection with the great Exposition in Paris in 1900 was a gathering planned for the Promotion of the Teaching of Drawing. The idea of this meeting originated in the Society of the Teachers of Drawing of the City of Paris, and the results of this Congress were widely influential, both in the appeal to the public through the addresses presented and the careful study of the exhibits on view, and what is more important, in the uplift and encouragement brought to all teachers in the profession. This first Congress was attended by three Americans, who will always be associated as our charter members in the minds of American teachers, and who were widely influential in developing the Congress idea on to a permanent basis. These earnest workers were Charles M. Carter, Director of Art Education, Denver, Colorado; Miss Mary C. Wheeler, Principal of the well-known private school in Providence, Rhode Island; and Miss Emily Sartain, Principal of the School of Design for Women of Philadelphia. The personal acquaintance of these influential Americans with foreign workers and their wide knowledge of our national conditions made this small but energetic representation a power at this first meeting.

Aside from the papers and addresses presented and the careful study of the comprehensive exhibits of the Exhibition, much good was accomplished by the resolutions adopted at the close of the meeting. These dealt largely with the applications of drawing and design in the field of the industries and were far reaching in their results. Not to go too deeply into the history of that first meeting, yet at the same time to illustrate how sane and influential these resolutions were, it is sufficient to cite the resolution unanimously adopted, that it was the opinion of the Congress that drawings illustrating fashion and costume design should be made after studies from the model and not be the result of less sincere and short cut methods. The changes everywhere apparent in magazines dealing with this field can be dated from this wholesome expression so influentially expressed.

The great thing that we as Americans owe to this first Congress with its three American representatives is the fact that the movement was organized, and largely through their influence, on a permanent basis. At the Congress of 1900 it was decided to hold the next meeting at Berne, Switzerland, in 1904, and an International Committee was organized to attend to the details of this important meeting. In due season the second and equally influential gathering came together in that hospitable Swiss city. To the dozen or more Americans who visited Berne, the courtesy of those good people will always live in memory.

From the time that the High School cadets took our bags on the arrival of the trains in Berne, through all the steps of introduction and registration, even during the trip through the streets to our temporary homes we were made to feel that we were welcome, and that every comfort had been provided.

At Paris, four years before, the delegates had studied the exhibitions provided and installed by the different nations. At Berne individual cities and national organizations had placed on view a display of students' work which must have been a revelation to some of the visitors. While at Paris the American display of public art education had attracted the representatives of twenty countries, at Berne in 1904 the American exhibits from Boston, Springfield, Hyannis, Providence, Denver, and New York, and other American cities commanded the respect of every delegate, and gave to America great honor in the Convention. Here for the first time we who had paid our expenses across the water and on the journey through Europe met with delegates by the hundred who had received government or civic subsidies or who had been sent with expenses provided by their local organizations. Here, too, we realized that the lasting influence of the Congresses was not alone in the well-stored note books or in the published proceedings of the meetings, but rather was perpetuated in the permanent friendships formed and the cordial understandings which developed as nation met nation on this educational field. I quote from one of our best American authorities when I say from this Berne Congress the foreign delegates carried away the "conviction that in the United States is to be found, at the present time, the most vital and promising elementary art education in the world. The American system, as it is called, has its defects, to be sure, incident to its youth and to its rapid growth, but it is free, it is genuine, it has high ideals, it carries conviction"—that was the summary of the expressed opinions of the foremost European educators.

Those of us who were present at Berne remember the excursion to a nearby mountain resort where, after sunset, we watched the wonderful Alpine glow lighting the nearby peaks. There the English and the American members of the Congress banded themselves together for an effort to carry the Congress of 1908 to London, and how influential that evening's meeting could become was tested four years later in the heart of the English metropolis.

The growth of the Congress idea has been most remarkable. The Paris Convention, aside from the visiting delegates, scarcely represented more than the local membership of the teachers of Paris. The three delegates credited to America represent our charter members. In Berne, Switzerland, in 1904, the Congress enrolled over seven hundred members and the American representation had increased to about a dozen. The London Congress of 1908 registered over two thousand members from all nations, and America was represented by considerably over two hundred members actively present, not counting the passing tourists from this side who may have visited the important exhibitions.

The London Congress consisted of daily meetings at which papers were presented by workers of international reputation. A most comprehensive exhibit of work from all nations was on display. Excursions to Museums and Schools of Art as well as special illustrated lectures and conferences took place daily. A series of most unusual social entertainments were offered by the Duchess of Sutherland, the Earl of Carlisle, the Duke of Wellington, the Trustees of Leighton House, Mrs. G. F. Watts, the Victoria and Albert Museum, and the Crystal Palace Management, culminating in the visit by special train at the invitation of the late King, to Windsor Castle, where practically the whole building and its collections were on view to the two thousand members and their friends.

It is certainly not out of place in a paper dealing with the influences of the International Congresses on Art Educa-

tion to state that one of the important results of the London meeting was a recognition by all the foreign nations of the dignity, soundness, and sincerity of the American educational effort for art. Perhaps this was best voiced by the Earl of Carlisle, President of the Congress, himself a graduate of the South Kensington School of Art, when he said in his opening address of welcome, "No one is received with more cordiality than the people of the United States, who come to their ancestral home, and who have taken endless trouble in the arrangement of their priceless exhibit." A second influence and one all important both in this country and abroad, is the knowledge and experience bound up in the monumental volume of four hundred and thirty pages written by "The Foremost American Teachers of the Arts" and edited in such a masterly fashion by Dr. Haney. This volume has been widely distributed and serves as a record of American progress up to the time of the London meeting.

To show how widely the International Congress was supported throughout America one has only to present the names of the schools taking part in the American Exhibit. There were the educational courses of the parent school shown in the display of the Massachusetts Normal Art School, the sound applied art instructions on technical lines of the Pennsylvania School of Industrial Art, the work of the Universities, Columbia, Syracuse, Tulane, the Rhode Island School of Design, the Chicago Art Institute, the Pratt Institute of Brooklyn, the Mechanics Institute of Rochester, the Throope Institute of Pasadena, the Philadelphia School of Design for Women, the Maryland Institute of Baltimore, and last in the line, but by no means least as it squarely faced the display from the École des Beaux Arts of Paris, was the work of the soundly trained students of the Boston Museum School of Fine Arts. It is possible that the Beaux Arts people did not appreciate their opportunities. It is possible that the American visitors were prejudiced in their patriotic point of view. It is a fact, however, that many visitors passed the French school and concentrated not alone their interest but their commendation upon the American work.

The influence of the London Congress upon the two hundred or more American teachers who attended has been far reaching and productive of lasting good. To lift one's eyes from the work of the studio, to let the interest travel afield beyond the limitations of the school foundation, to realize that the problems of New York, Boston, or Chicago are the problems of Paris, Berlin, or Budapest, to feel one's self a part of a world movement in which art stands as the universal language is something inspiring and uplifting. Inspiration and enthusiasm for a higher accomplishment have been the great results of the International Congresses.

To-day we face the details of the Congress of 1912. Invitations from various centres are under consideration by the International Committee. It may be either Rome, Dresden, Munich, or Budapest. Our American organization is closing its last gaps. Its outline of effort is practically completed. Our work will concentrate itself (1) on the preparation of an adequate and representative American Exhibit, (2) on the editing of a volume of notes and description of methods of our national work, and (3) what is equally important, developing an even greater enthusiasm for the coming meeting among our people than that which led so many to London in 1908. A word concerning these fields of interest may not be amiss.

First as to the Exhibit. It is suggested that the Exhibition of American methods at the next Congress be so developed that the work of certain representative cities, towns, and institutions be placed on view. It is thought that a representative exhibit of work from our ungraded country schools, such as for instance our Government showed at Seattle, would be of remarkable interest to all members of the Congress. It is thought that an exhibit of a thoroughly graded school system of a city, perhaps

representating two hundred thousand inhabitants would be of value, to both American and foreign teachers. We believe that there should be representative exhibits from metropolitan cities like New York, Chicago, or St. Louis, Denver and San Francisco. It is believed that four representative State Normal Schools from the north, south, east and west should have a place in the exhibition. Some prominent art school, or a group of art schools like the Massachusetts Normal, the Pratt Institute, the Art Institute of Chicago, the Pennsylvania Museum School of Fine Arts, and the Maryland Institute should have a place.

There should be exhibits from the University art departments, Chicago, Harvard, Cornell, Tulane, etc. Exhibits should also be displayed from the art departments of the scientific and architectural schools like the Massachusetts Institute of Technology or Columbia.

Last, but by no means least, such schools as the Boston Museum School of Fine Arts, the St. Louis Art School, and the Chicago Art Institute should have a prominent place in order to again show our friends in Paris that American ideals have not deteriorated in four years.

Second, as to publications. Your Committee hopes to again present to the Congress a monumental volume, this time dealing not so much with the history and the results accomplished, as displaying graphically the methods by means of which the work was brought into being.

Third, the awakening of interest. The problem of interesting our American teachers is a different one from that which our fellow-workers face across the water. We were told that the Russian government sent a large number of representatives to the Berne Conference and paid the representatives' expenses. We know that a great many of the foreign visitors to London came on letters of credit furnished by institutions, municipalities, or the Government Treasuries. Our American teachers look for no such courtesy. They are an independent body of people and they propose to pay their way. We may do it by cooperative measures, but pay it we certainly expect to do.

A feature of the London meeting was the wisely planned tours, which, under friendly and most competent professional guidance, made the summer so profitable and memorable. There, for instance, was the carefully planned itinerary leading up the Mediterranean, the cruise to Greece, Constantinople and the near East on the yacht Athena, and the instructive overland route visiting and studying important museums all the way to London.

Your Committee dreams that history may repeat itself in larger measure. We believe that as our Government found it worth while to bring the Cuban teachers to Harvard and to return them to their homes after that broadening summer's instruction; as the Government has found it worth while to find room on its transports for those missionaries of civilization, the teachers who have gone to the Philippines, so do we believe that the three hundred or more American teachers who may visit the Congress of 1912 deserve to do so on one vessel and under our own flag.

We feel that our legislators have still a further opportunity in the promotion of American Art interests. We would be glad to see bills introduced into the Congress which would set aside one of our beautiful white transports as a floating summer school to take our delegates to the next Congress. All we ask is the vessel, the crew and the fuel to take the ship to Trieste and to meet the delegates again at Constantinople or a Black Sea port. Our American teachers are too independent to wish to do other than pay the equivalent of steamship passages. But they would like to do this on their own ship and under our own flag.

Such an organization, transporting the American Exhibit, carrying eastward and bringing safely home the best kind of a summer school, introducing our American workers to those of foreign countries would, under such conditions of

Government co-operation, carry a respect and appreciation which could not help but develop interest, bring wide honor, and create far-reaching power for the international cause of Art Education for the people.

THE CHAIRMAN. We are to have the pleasure of a short address by Mr. Robert Underwood Johnson, editor of the *Century Magazine,* who will speak to us now.

THE ESTABLISHMENT OF ART MUSEUMS.

ADDRESS OF

ROBERT UNDERWOOD JOHNSON,

EDITOR OF THE CENTURY MAGAZINE.

Mr. President, ladies and gentlemen: What I shall have to say this afternoon will be entirely impromptu and without notes. I had the honor of being invited to prepare a paper for this occasion, which I regarded as a great compliment, but my duties did not enable me to respond favorably. I have, however, considered this convention of such importance in the development of the art idea in America that I have not only felt it my duty to take two or three days away from my own work, but to bring the Acting Director of the Art Department of the *Century Magazine,* in order that we may get in touch with this organization, which not only now represents a great National movement, but will increasingly represent and promote, in a hundred ways, the cause of art in America, which we all feel to be so important.

The point which I have in mind to consider is the necessity, under the auspices of the Federation, of going to work systematically to plant art museums in portions of this country where they are needed, particularly in the West and South. I do not mean by this that they are needed only by the West and South from a standard of taste. The time has gone by when anybody can patronize either the West or the South in the matter of its interest in literature or the arts. They have produced men of large achievement in both these departments, who bring to the production of books and art at least that freshness of mind which keeps these from falling into conventionality and monotony.

I hold in my hand a page from the New York *Evening Post* of last Saturday, in which there is an article four columns long devoted to the status of art institutions and the growth of art in the trans-Mississippi alone. I am not claiming that the South, or that the remote portions of the West are so far advanced as the East, but I believe that they have the same hunger and thirst for beauty which we have. I am sure when the people from these sections of the country come to Washington, for instance, they are just as eager to visit the Corcoran Gallery of Art and the National Museum as visitors from the North and East. We do not need, in fact, to prove the statement that there is now all over the remoter portions of our country a lively interest in art. This interest, in one generation, if properly cultivated, becomes, if not in that generation, at least in the next generation, artistic discernment; in a third generation it becomes faculty; and in a fourth generation, if not earlier, it may become, in rare individuals, genius.

This conference interests me, and this whole movement interests me, because it is a patriotic movement. We have a

great many influences in this country that are centrifugal, that tend to drive us apart socially, and to establish classes which, along snobbish lines, make one class of people think they are better than others. I believe that all such movements as this aid in giving co-ordination and cohesiveness to our civilization and to our national idea; and it has been the policy of the magazine which I represent, and will continue to be the policy, to cultivate everything in this country which helps to make us feel that we are one people, with one glory and one destiny.

I have been very much interested in hearing what this Federation has done already in the way of cultivating art in Texas and in North Carolina, through its traveling exhibits and otherwise. I have known something about traveling exhibits. The Century Company has made it a policy for many years to lend and sometimes transfer, from one place to another, a large number of original illustrations reproduced in its publications. Sometimes these go to an art school, sometimes to a woman's club, sometimes to a university settlement, and so, being from time to time interchanged, they become a sort of institute in a great many quarters. Some three years ago it occurred to me to write to Maurice Boutet de Monvel, that charming French artist, and procure from him, for purpose of exhibition in this country, his beautiful water color pictures, illustrating the life of Jeanne d'Arc. By his generosity and the aid of Mr. Kurtz these were sent from museum to museum, I think in all to ten museums in this country, with the understanding that the school children of each one of these cities were to have free admission, in order that they might enjoy the graphic history exhibited in the series and at the same time form the habit of going to the museums.

Some of you may remember that four or five years ago, under charge of Mr. James B. Townsend, a collection of excellent American paintings was sent from city to city of the South and that everywhere it was most successful in point of interest and of attendance.

These were some of the forerunners of the sort of work which the Federation is doing in Texas and in North Carolina and which it will, I hope, undertake in many other places, stimulating endeavor. But I think that it ought to go further. I think we ought to take definite steps in conjunction with the subordinate societies and with members of the Federation to establish art museums, so that there should be no State in this Union which does not have at least one such institution. Some people will say, "Why, what is the use of having an art museum before you have any works of art to put into it? You are putting the cart before the horse." This reminds me of the objection years ago to adding to our few forest reservations: "Why do you create forest reservations when you don't take care of the ones you have?" And the reply was: "Make many, and their very magnitude will compel the government to provide for their protection." If one or two cities of a state like Alabama or Tennessee, which we will take for granted have no art museums, would take the initiative, the pride of the citizens would secure the exhibits and provide that they should be of a high standard. I believe that the Federation could set on foot a movement by which, let us say, the city of Mobile could be induced to establish an art museum. I should go at it by first enlisting the interest of the prominent ladies of that city, and I should have them put under tribute all the rich men of Alabama for this purpose. That is the best use to which we can put rich men. At first there will be nothing to put into this museum. If the Federation has a general oversight of this plan, it could make sure that the museum itself would be a work of art. Then it would not be difficult to furnish the museum with casts and with Braun autotypes of the best paintings. After that it is a question of peripatetic loan collections—a question of the Federation getting the owners of large collections to contribute to a general art exhibition. Later, the people who travel abroad would find it to their advantage to bring home some-

thing of interest, and with the proper supervision—with a Director of the Art Museum, probably recommended by the Federation—it ought not be difficult to keep the standard up.

I think that too much might be attempted in the way of the building at first, but with the art galleries may be combined temporarily a natural history museum, or a museum of local relics, or even a library, if necessary, temporarily, and an art museum can be built which can be extended afterward; that is, can be built so that it will be only an art museum, though temporarily it may be occupied for other purposes. A very good example of that is the Zenas Crane Museum, at Pittsfield, given by Senator Crane's father. There they have several picture galleries, and those not now used for pictures or sculpture are at present otherwise occupied.

It is better, of course, to have a small collection that is good than to have a large collection that is poor. But even if the standard should fall below the most exacting requirement, there is always among the things which are not first class some which awaken in people the love of beauty. You need not always satisfy the love of beauty, in order that it shall be a vital force. Many a man is to-day a man of severest taste, who, perhaps, began his artistic life by admiration of chromos. I remember Kenyon Cox saying to me once that he could remember the time when he thought that the chromo was the highest achievement possible in art. Much pleasure can be exacted from what you call second-class art, and if we only make the beginning the standard can be constantly raised as time goes on.

I believe that the South at the present time has only two or three museums. I don't know of any other except those of Charleston and Savannah; the latter with some excellent pictures, due to the good taste of Gari Melchers; but the West, at least as far as the Missouri River, has many. A leading architect in New York told me not long ago, speaking of the West, that the center of gravity in good new architecture has moved to the Mississippi River. "There is more good architecture being built west of the Mississippi River at the present time than east of it." I cannot vouch for this opinion, and I only give it to you as showing how the progress of the West affected this gentleman's judgment. Without doubt, now is the time, if there ever was one, to press this matter of art museums. Once get a beautiful building and the interest of the people will rally to its support and reinforce it in every possible way.

The Chairman. It seems to me to be a most encouraging sign when the thought is being expressed by the people regarding the establishment of museums and providing for exhibitions. In my own professional position I know how great the demand is for exhibitions throughout the country, and how many men are ready to respond to the requests that may be presented in concrete form to help an exhibition. I was a member of that little art club in Worcester, years ago, that had an exhibition in a little room about fifteen feet square, but an influence went out from that room which eventually resulted in the splendid gift of seven million dollars for the founding of the Worcester Art Museum. Here is our own good friend Evans, who has provided that magnificent collection in the National Gallery. And I think he will allow me to say this word of encouragement. He said a short time ago that he announced one evening to a little gathering in Montclair that if somebody would help in providing the wherewithal for a museum, he would be glad to give fifty paintings from the easels of American painters, and the next morning some one called him up by telephone and asked if she might call upon him that day. When she came she said "I read in the morning paper your offer to provide those pictures for a town art museum, and I have come to say that I

am ready to provide $50,000 toward the establishment of the museum." We find that such interest has spread throughout the country. There is coming a concrete and tangible interest in art matters that finds its concrete expression in such meetings as this and in organizations throughout the country, and certainly when we realize that this is only the second meeting of the Federation of Arts, we feel greatly encouraged, especially as we look at that long list of organizations that have become chapters of this Association. It means that all of these Chapters are working for the interests of this great cause.

Thereupon at 4.30 o'clock P. M. the Convention adjourned.

FIFTH SESSION.

THURSDAY, MAY 19, 1910.

At 11 o'clock the convention was called to order in the Red Parlor of the Willard Hotel by Prof. T. Lindsey Blayney, Vice-President.

The first business before the convention was the reports of special committees:

REPORT OF THE COMMITTEE ON NEW BUSINESS.

The report of the Committee on New Business was presented by Mr. W. A. Griffith, chairman, as follows:

The Committee on New Business recommends that:

A Committee be appointed to consider methods of combatting the billboard nuisance and report at the next meeting.

A Committee be appointed to interest Institutions of higher education in the holding of exhibitions of works of art, together with illustrated lectures. The Committee feels that this is the most direct method that the American Federation of Arts can follow in educating the public to appreciate the Fine Arts.

A resolution be drafted calling the attention of authorities of our colleges to the value of the history of art as a college discipline.

A Committee be appointed to investigate art in the public schools and report at the next meeting.

By unanimous vote the report was accepted and its recommendations adopted.

REPORT OF THE COMMITTEE ON WAYS AND MEANS.

The report of the Committee on Ways and Means was then presented by Mr. Hennen Jennings, chairman, as follows:

The Committee on Ways and Means has gone carefully into the matter of the budget for the coming year with the Secretary and the Assistant Secretary, and find, that to meet all estimated expenditures and continue the magazine ART AND PROGRESS, a deficit of about $5,000 may have to be met, the larger part of which is due to expenses in connection with the magazine.

The report already read by the Secretary shows the usefulness and necessity of the magazine and the desirability of its continuance. The Committee concurs in this opinion, and believes that such a magazine is possible of becoming a cementing bond for all art associations. The Committee is of the opinion that effort should be made for its extension, enlargement and greater usefulness, and believes that by increasing its circulation it will obtain recognition as an advantageous and effective medium of dignified advertising, and in time can be made self-supporting. This can not be expected, however, for at least two years, and thus it will be necessary to make provision for meeting a deficit of $5,000 a year for this period. Of course, it is possible that the magazine may be brought to a quicker financial success.

The present ten guarantors of the magazine, half of whom have residence in this city, have provided funds for its publication until November, but from the Treasurer's report it will be seen that the funds on hand amount to only $32.58. Your Committee believes that the simplest way to provide for the deficit will be to continue the guarantee system, the number and distribution of the guarantors to be extended and in a measure correspond to the number and location of the Chapters. The remarkable growth of the Federation is shown by the fact that it is now composed of nearly 100 Chapters, and thus, if each Chapter were to contribute an additional $50 a year for

two years, the magazine could be energetically continued and probably put on a self-sustaining basis, and all other financial requirements of the Federation met.

We do not recommend an attempt to directly assess the Chapters or call upon the struggling artist members to bear increased financial burdens, nor do we believe that each Chapter should be expected to make equal response. Our suggestion is that the Executive Committee of the American Federation of Arts go carefully through the list of Chapters and apportion to each such part of the deficit as would seem commensurate with its membership, financial strength, etc., and request the officers of each Chapter to make effort to obtain guarantors of this sum by appeals to its most prosperous members and art loving friends. The guarantors for each Chapter can be one or many. By this plan the financial burden will be equalized and effort widely stimulated in behalf of the magazine, resulting, it is hoped, in greater satisfaction and pride in its success.

This report was likewise unanimously adopted.

The following Committees were then appointed:

Committee on Exhibitions and Lectures in Universities: W. A. Griffith, Chairman. Florence N. Levy, F. M. Hall, A. V. Churchill, William Woodward.

Committee on Art in the Public Schools: James P. Haney, Chairman. C. F. Jackson, Miss E. E. McClintock, John S. Ankeney, Jr.

Committee on Teaching the History of Art in Universities and Colleges: T. Lindsey Blayney, Chairman; W. A. Griffith, Mitchell Carroll, Arthur Fairbanks, W. F. Fox.

The following communication from the Society of Illustrators, in New York, Charles Dana Gibson, President, was then read by the Secretary and referred to the Standing Committee on Exhibitions:

"Dear Sir:

"Some time ago the Society of Illustrators received a communication from you in regard to placing any matters of interest to our Society before your body. For this purpose a committee was appointed, which committee takes pleasure in bringing the following before the Federation:

"Whereas, In order fully to instill in the minds of the public a fuller appreciation of what is best in American illustration and to help the art student obtain a thorough knowledge of the technique of illustration which can only be obtained by studying the original drawings, the Society of Illustrators begs to suggest that the American Federation of Arts communicate with the various art museums throughout the country, recommending the establishment of permanent collections of American illustrations in the original. Only one such collection of contemporaneous American illustration exists to-day—that in Pittsburgh.

"T. K. Hanna, Chairman.
"Henry Reuterdahl.
"C. D. Williams,
"Committee."

The Chairman. There is nothing more significant of the growing interest in Art in America than the interest that is being shown by those holding high office in the gift of the people, and among those none having done as great a work in our Legislative Halls as Senator Newlands, who we shall now have the pleasure of hearing.

ART AS A NATIONAL ASSET.

ADDRESS OF

HON. FRANCIS G. NEWLANDS,

UNITED STATES SENATOR FROM NEVADA.

Mr. Chairman, ladies and gentlemen: I believe that I am expected to say a few words regarding Art as a National Asset. That seems rather a business-like view of the question, and I hardly know how to address myself to it. I know very little of art. The only encouraging sign in my condition is that I am conscious of my own ignorance, and I believe that consciousness of ignorance is the very threshold of knowledge.

Art, I imagine, is the expression of beauty in color, in form and in texture, and our effort as a National policy should be, it seems to me, not only to recognize art for its own sake, but to recognize it as a part of utility itself. In the early history of our Government there was much knowledge of art upon the part of our public men. Washington and Jefferson conspicuously had a high appreciation of art. The early architecture of our country was good; the early expressions of art in public architecture were good, and this was largely due to the influence of the gentlemen of that time who were in public life. For many years we were so devoted to practical matters, to the settlement of this vast continent, to the development of its natural resources, that we lost sight of the artistic development that existed in the early history of our Government, and drifted into the saddest ignorance of artistic requirements, and it was not until the great fair at Chicago that we had a Renaissance of art, as a result of the united efforts of the architects, the sculptors, the painters, the landscape architects of the country. Since that time the country itself has advanced wonderfully in the appreciation of art. We have organizations or associations all over the country devoted to art in its various forms, and the people themselves have gone far ahead of the public men in their appreciation of art. The density of ignorance that prevails in the average Legislative Assembly regarding the utility of art is simply monumental, and it arouses the indignation of every thoughtful man who is brought in contact with it.

Art in its National aspect demands some legislation. You have already created a taste amongst the people of the country for the beautiful; you have created organizations that are advancing the individual works of architecture and of art all over the country, organizations which are inspiring the people in the remotest sections of the country with enthusiasm and appreciation regarding art. But there is a work to be done in legislation in order that it may be associated with government, both in our National and State administrations. I have had occasion to speak upon this subject several times before architectural associations and art societies, and I am afraid that some of my hearers have grown weary with my reiterations of this subject, but it is a matter which has to be constantly pressed upon the attention of the legislators, in order to secure substantial results. Think how slowly Congress has acted upon this matter! Why, some ten or fifteen years ago, being unable to secure the joint action of Congress upon this subject—of both Houses of Congress—the Senate Committee was authorized to make an inquiry regarding the artistic development of Washington along the lines originally laid out by L'Enfant, and with the advice of Senator McMillan four or five of the leading architects and artists of the country were associated together under the leadership of Mr. McKim and Mr. Burnham, with a view of studying

this question. That work, however, has not yet received the endorsement or the approval of Congress itself, simply because the House of Representatives under the leadership of the present Speaker has been singularly reactionary upon this subject—refusing to recognize the work however excellent because it lacked the authority of the House of Representatives, and so this work, great and beautiful and endorsed by all the architects and artists of the country, endorsed furthermore by public sentiment throughout the country, has lain dormant, and we have only been able to preserve this general plan by the aggressive action of such men as Roosevelt and Taft, the acts of the former having been regarded as indicative of usurpation upon the prerogative of Congress. If we are to have usurpers, thank God for such usurpers.

Now, how can you make your work effective? You have already created public opinion. You must now bring that public opinion to bear upon Congress itself, for Congress never leads in forming public opinion. It simply follows public opinion when formed. There is but one practical way of bringing public opinion to the attention of Congress, and that is to bring it to the attention of every Congressman through his constituents. The Federation of Arts, as its name indicates, is an aggregation, I imagine, of art societies throughout the country. It probably includes musical societies also, for, of course, they should be included in this great movement. There is certainly not a State and hardly a county or town in which some form of art organization does not exist, and if you will only, through your main organization,—your central organization,—bring these scattered organizations to a realization of their power, politically, you will advance this work vastly. The musical societies, the art societies, of the different localities, the various woman's clubs, can have a potential influence upon the vote of the average Congressman, and you must give them some conception of the manner in which they shall work, and some idea of the influence which they can exert in this direction. Every Congressman acts with his eye toward his own constituency; he is dependent upon that constituency for support. Without its favorable opinion he cannot reach here, and he watches very carefully every form of expression of public opinion, so that through your central organization you can bring these local organizations into activity upon this subject, that activity finding expression in the calls of committees and deputations upon the Congressmen, in the passage of public resolutions, in the calling of conventions in the various States, with accompanying resolutions, in the organization of great central conventions such as this, representative of all of these organizations, with accompanying resolutions, will create a public opinion that will force upon Congress the legislation which you desire.

The legislation which we have thus far secured is very well, so far as it goes. We have secured a provision of law under which the Supervising Architect of the Treasury is permitted and instructed to call in the architects of the country, with a view to securing the designs for public buildings, and to submit competing designs to a jury composed of experts. We have recently secured a Council of Arts. It is purely advisory. We found we could not give it all the powers that we would wish, but this organization, which is now advisory, will in the end become a controlling body, if it acts wisely, and its advice, if wise, will be followed by legislation, which will, in the end, give the artists control in the architectural and artistic development of the country, so far as national construction is concerned.

Art should be identified with every form of constructive work. I have recently been through the Western part of the country, looking at the great dams and reservoirs and irrigation works that have been constructed, involving an expenditure of over fifty millions of dollars. There the engineers have been employed, and they have done their work well. Most marvelous structures have been created in these deserts, structures

involving almost every form of engineering and hydraulics, more problems than are involved even in the Panama Canal construction. And yet we find nowhere any evidence of the hand of the artist. These great dams, these diverting dams, these great canals, which will go down to history as a part of the record of our times, indicating to remote ages the character of our civilization, should bear upon them some impression of the art of the time.

The Panama Canal is now being constructed by great engineers, the engineers of the Army, and the engineers who have been brought into collaboration with them, through the action of the Executive. Their work is a great work, monumental in character. Why should it be entrusted alone to the engineers? Why should not that great monument also bear the impress of the art of our time, so it may tell to the future ages the story, not only of the constructive and the engineering genius of our age but the artistic development of our age also?

Of course, the American people are a thoroughly individualized people, they believe in independence. Every American will pull a great deal of weight—pull his own weight and as much more as he can. But, in realizing the independence of man, we have not as yet developed the team work in America which we should. We have not as yet obtained a full conception of the interdependence of men. And that is what we want to cultivate. The individuals in this country are doing excellent work in architecture, in the construction of great buildings in New York, in the development of country homes, and every form of the development of homes and of business buildings. The individual is doing well, and the individual architect and the individual artist are doing well for the individual, but we have not been brought into relationship with each other in such a way as to secure artistic grouping, the relation of the building to the land, the relation of the site to the environment and the surroundings and the climate. We have not as yet obtained a full development of the harmonious team work of communities and States of the Nation, and the result is that we have the most amazing contradictions. We have the beauty and the value of one man's property practically destroyed by the lack of judgment or the lack of taste, of his neighbor; that lack of judgment and lack of taste exercised as a property right of the individual, exercised in absolute violation of the property right of his neighbor; and we wish to secure development upon these lines.

Doing this we will have to follow the suggestion of our dual government. We have here two kinds of sovereignty; the nation sovereign within the granted powers of the Constitution over every inch of American soil, regardless of statehood, oblivious of State lines; and then we have forty-six other independent sovereignties, each sovereign within the reserved powers, within the boundaries of the state. This dual form of government, whilst it has many advantages in securing local self-government and local government of affairs on matters relating to our local prosperity, has many disadvantages when we come to the question of team work, co-operative work, harmonious action, for in order to carry the whole field we require not only the action of the National Government but the action of the State Governments.

The artistic organizations of the country, the associations of art, should take a hand in the government of the affairs of each of the sovereignties, not contenting itself with the action of the Nation, in the creation of a Council of Arts, or the creation of a Bureau of Architecture, but insisting that in each State there shall be efficient administrative business organization of the Art of the States; and that they should work in harmony with each other, the National Bureau in harmony with the State Bureaus, through National meetings every year, where they will have an opportunity for the exchange of views, for consideration of questions of general importance, or the development of public influence and the improvement of the standards of taste. And if this is done with the usual con-

structive quality that belongs to the American, we will be amazed at the progress that will be accomplished within the next twenty years. Our ultimate aim should be a Ministry or Department of Arts, which should embrace the union of Art and Utility in the constructive work of the country.

So I congratulate you upon the formation of this organization, and wish it God speed. May it realize the successful fruition of its labors, in the highest development of art, as a National asset and as a State asset through the action of both National and State sovereignty.

On motion of Col. Archibald Hopkins, Senator Newlands was given a rising vote of thanks.

Miss Levy. May I make a motion as a direct result of Senator Newlands's address, that the American Federation of Arts make it part of its work to encourage the formation of State Federations or State Art Societies? The State of Utah was the first one to form an art organization. That was followed by Minnesota and Washington, and up to the present I believe that those are the only ones that exist out of the forty-six.

The motion was duly seconded and unanimously carried.

Mr. Millet then took the chair.

The Chairman. I have the pleasure to introduce to you the next speaker, Professor Blayney, of Kentucky.

THE HISTORY OF ART IN THE COLLEGE CURRICULUM

Address of

T. Lindsey Blayney,

Professor of the History of European Literature and Art, Central University of Kentucky.

An Arabian philosopher, when asked what possessions one should seek to acquire, replied, "Those that will swim out with a shipwrecked man." The answer of the old philosopher might well give food for reflection to those who are agitated by the question whether this, that or the other discipline is a practical or advisable college course. There seems to be a growing sentiment abroad in the land that the college course is not accomplishing what it might in equipping not merely a practical, but a spiritual citizenship. That it fails to give, in the words of Coleridge, that which—

> "oft quickens in the heart
> Thoughts all too deep for words."

So diverse are the curricula of these, so considered, intellectual mills out of which the refined product is expected to pour, that their critics must needs deal largely in mere generalities. Yet among the criticisms, more or less unjust, is one which by its very persistency seems to require notice. Within the last month, even, there have appeared in a leading periodical an editorial, and a reply thereto from the president of one of our large universities, both voicing the grave fear, if from somewhat different viewpoints, that as a culture-producing institution the American college is sadly lacking. The president referred to even asks for suggestions in regard to "how that atmosphere in which culture thrives can be produced in the undergraduate years." As this Federation will, in the future, have to look for co-operation to those who each year are leaving the portals of our colleges, the question is as

important to us as it is vital to the country at large.

Before expressing my own convictions, and in the hope that my position may be better understood, you will pardon my saying that, having devoted the greater part of my time to philology and literature, I trust that I may escape being accused of bias when I advocate a much stronger emphasis being placed upon the History of Art as a most important discipline in our colleges. I advocate it as a virile subject. I advocate it as a balance-wheel to the spirit-deadening or materialistic disciplines of the curriculum. I advocate it as a subject that will broaden and deepen, as well as give culture to, the mind and heart. I advocate it as a subject that "will swim out with a shipwrecked man."

It is significant that the History of Art is elected in German universities by many students of Theology, Law and Medicine as a broadening and cultural course. The subject is invading even the German technical schools, along with the languages, ethics, and history. In America the History of Art till recent years has not been taken seriously. The fault lay largely with the female institutions where a little dabbling in oils and painful thrumming on a piano were, and in some cases still are, dignified by the high-sounding name of "art." The slowness of its adoption, even as an elective course, in many institutions has been due, furthermore, to the encroachment of the so-called "sciences" on the more literary branches. While having the greatest respect for the natural sciences as such, I greatly fear, nevertheless, that the prominence given to them in some quarters, in a country devoid of esthetic traditions, is causing the main object of the college course, as I conceive it, to be distorted. We do not wish to make intellectual Baedekers of our sons, mere encyclopedias of facts no matter how useful, but beings susceptible of all those higher emotions of the soul which can be nurtured only by intimate contact with the great minds and thoughts of the past. In placing a relative valuation upon the natural sciences we must not forget that, were humanity to disappear from the face of the earth, the materials of science would continue to exist. Science is impersonal. Art and Literature, the products of inspiration, are personal. The natural science of the past belongs to him who wishes to study its results. But a Homer or a Raphael cannot be produced in a test-tube.

The resuscitative overdose of the natural sciences given to the old college course was simply the swinging too far of the pendulum. The charge had been brought that the memorizing of Greek or Latin Grammar and the laborious translation of some little-understood author was neither educative nor uplifting. The cry went forth for something "modern." The natural sciences, being most unlike the old disciplines, were seized upon with avidity. The result was not unforeseen. Instead of kindling "high and passionate thoughts" they—through no fault of their own—fed fat the groveling worm of materialism that was gnawing at the vitals of college life. Is it then surprising that the secretary of one of the largest and best-known manufacturing concerns of America who as a practical business man will not be open to the charge of "mere sentiment," that he, on returning from Europe and deploring his inability to understand and appreciate much of what he saw, should exclaim, "My education was defective; my taste has not been cultivated."

It is well that President Schurman, of Cornell University, an institution which—however unjustly—has frequently been designated as holding the practical and materialistic things in high esteem, has publicly pleaded for better training along esthetic lines. This growing recognition of the esthetic and spiritual shortcomings of our American institutions of learning, added to our more intimate intercourse with the Old World, is bringing about a readjustment of values. America is beginning to see with Schiller that a civilization can lack that "dignity" which "Art has saved and pre-

served in momentous stones." In a spiritual sense there is an indefinite longing,

> ". . . for something better, more adorned
> Than is the common aspect, daily garb
> Of human life."

Slowly but surely the realization is gaining ground that the subject of Art History properly taught tends to anything but superficiality. The virility of a subject could scarcely be questioned which deals with the universality of a Leonardo da Vinci or with the titanism of a Michelangelo, or that has to do with the Pyramids or a Notre Dame. The vigorous qualities of heart and mind which have placed a distinctive stamp upon American character and have leveled mountains of difficulty in the years of our national expansion will find plenty of inspiration in a Rodin or a Behrens. A Velasquez is no teacher of mollycoddles. More and more it is coming to be seen that Art, like History, has its philosophy. Art History does not deal with "pretty" pictures or "graceful" statues as such, but with the idea behind or in the work of art. Science deals with nature. Art deals with "man added to nature." We call a painting a "Rembrandt" because the subject disappears and only the creator subsists. The work makes us imagine the noble, admirable powers expressed by the genius of the painter.

As we have become more familiar with the virile side of the art works of the Old World we have discovered that their subject-matter is serious and all-embracing. "Religion, Philosophy and Art," says Hegel, "have the same content." What that content is and what its evolution has been as it passed from a struggling partiality to an all-embracing universality it is the office of Art History to show. When the realization comes that the History of Art is, under another form, but the history of man with his aspirations and his moral activities, the parallel between it and the History of Literature becomes striking. The art of the painter and sculptor, to as high a degree as poetry, are products of inspiration, of talent. The same consideration which gives value to the history of the expansion of man's mind from its stage of incipient culture represented by the simple religious cult down through Æschylus, Shakespeare and Goethe, finds its parallel in the history of religious inspiration as first recorded in the rude paintings in the Catacombs and developed through the mosaics of Ravenna and the works of Giotto, Fra Angelico and Raphael.

Art History, moreover, like the History of Literature, has its great movements. Does the romantic movement of literature show any more distinctly its pre-eminent characteristics of feeling, passion, sympathy, freedom, enthusiasm, than do the works of Delacroix or Overbeck? Is Corneille a more consequent follower of classic principles than David? Are nature, sentiments, characters, historic events less accurately and forcefully portrayed in painting than in literature? Do we not begin to realize that the painter speaks as directly to the heart of the student, and possibly even more so, than the poet? To nature poets like a Thomson does not Art offer a Corot? To Michelet, a Meissonier? To the Biblical portrayal of the Crucifixion, a Rubens "Descent from the Cross"? To the literary representations of patriotic exultation, a Rude's "Marseillaise"? To historic and appealing characterization Rauch's "Queen Louise"? To the moralizings of a Bossuet, Franz Stück's "War"? To sublime Miltonian description, a Michelangelo's "Last Judgment" and the great epic of the Sistine ceiling? In power of implacable description, as Lessing clearly showed, the palette of the painter often takes precedence over the pen of the poet. Ariosto cries for the brush of an artist in order to depict womanly beauty and Italy gives the world a Titian.

Art is a universal language. The worlds literatures are separated by the diversity of idioms. A work of art, whatever be its date and origin, speaks directly to the heart. What is often incomprehensible to the reader in literary description owing to one's lack of knowl-

edge of the object or scene described is completely understood when on canvas. The student can grasp in its totality the significance of the dramatic moment in a work of art which might impress him less when weakened by necessary literary prolixity. "The painter," says Bodmer, "leaves a stronger impression than description can possibly offer."

The catholic temper of the History of Art and its philosophic attitude toward knowledge makes it an invaluable antidote to provincialism and to exaggerated forms of national egotism. In this respect it at least equals History and surpasses Literature as a college discipline. I would not be understood as minimizing Literature in any sense, but it remains a fact that the great majority of college men leave their Alma Mater with an over-appreciation for materialities, because the stumbling translations of the Ancients or Moderns constitute to their minds all that Greece and Europe seemingly have to offer. They have failed to catch the "historical idea"—the interrelationship of the various disciplines they have studied. Their voyage has been, as it were, through a sunless sea, which has left them all unconscious of the mighty truth of Swinburne's line, "All the world is brighter, if the Athenian sun return," which might still better read "if the spirit of Art be taught."

While Literature with its wealth of ideas and subtile reasonings is, in a certain sense, richer than the Fine Arts, yet I firmly believe that owing to the practical factors of time limit set to literary work in colleges and its lack of directness more great truths and a better grasp upon the philosophy of great periods in man's development can be brought home to the student of Art than, in the same time, by the study of the literature of Europe. Emile Henzelin, in a recent number of the "Revue des Revues," calls Art "the clearest and most certain of histories," while Hegel pronounces it "along with religion the first teacher of the peoples" and "a powerful means of instruction."

The majority of thoughtful persons, I take it, recognize that the real aim of language study—a universal requirement in our college curricula—is not so much the acquisition of the ability to read and understand the foreign idiom as an end in itself, however practical the accomplishment may be, but rather as a means of attaining to the far higher goal—the knowledge of the literature of a people, as reflecting the development of the mind of the race. In this sense the History of Art is the Esperanto of the mind—an international language which can be understood without the years of seemingly unrequited linguistic application. It is a language into the greatest productions of which as much content of life has been poured as into the works of a Cervantes or Manzoni. Winckelmann, Brandt, and Symonds have all testified to the pre-eminent rôle that Art plays in studying those "golden ages that have departed with all they loved and praised," and they insist that through it we are enabled to follow that Ariadne thread which guides us through the windings of national character.

The Fine Arts, being influenced by the religious, political, economic and material conditions in the midst of which they develop, are one of the most spontaneous manifestations of the civilization and mentality of a people. The view of the Great Hypostyle Hall at Karnak, of the sculptures of Chartres, of a painting by Lebrun, contribute more than much reading to a more just appreciation of the civilization of the Theban period in Egypt, of the expansive force of medieval peoples, or of the spirit of the Age of Louis XIV. Does Botticelli represent less than Petrarch, Dürer less than Luther, the fundamental characteristics of their respective ages? What would Greece be without the spirit of the works attributed to Phidias, or Rome of the Renaissance without a Michelangelo, and yet I have not the least doubt but that hundreds of young American men are graduating yearly from our colleges, even in our much vaunted literary courses, who could not tell you with certainty whether or not Phidias built the Colosseum or Michelangelo wrote the "Divine Comedy."

Facts of this kind in the college curriculum are like Hildesheim or Carcassonne in the itinerary of the European tourist—not being on the traditional "beaten track" they are therefore left aside as unimportant. And yet, what globe-trotter initiated into the inner mysteries of the "art of travel" would miss the inspiration of those two medieval towns! What a source of ideas and information is closed to the student of Literature and History who has not grasped the idyllic side of medieval life through an acquaintance with a Van Eyck or a Memling; whose knowledge of the virile character and homely customs of the Low Countries has not been fortified on the works of a Terburg or a Teniers; who has not breathed the air of social independence before a Van der Helst or a Hals; whose idea of medieval Germany has not been broadened and deepened by all that the "Cathedral of Cologne" or "Dürer" suggest to the informed student; who does not know how to turn as well to a Poussin or Lorraine as to the interlude-farces of Molière for a reflection of the pastoralism and affected erudition of the age of Louis XIV; who does not realize that should every other visible evidence of the existence of Holland of the seventeenth century disappear and the paintings remain, in them would be found preserved almost every detail of its public or private life; in a word, who has not been taught to turn for emphatic expression of racial characteristics and differences to a Murillo or a Rubens as well as to a Shakespeare or a Racine!

The study of Art and History go hand in hand. Just as the modern historian turns to the pages of Dante as the living reflection of his time, so must the historian of such a period as a "Leonine Age" in Italy turn again and again to the chronicles writ in stone and on canvas for the materials with which to complete an adequate judgment, or a truthful portrayal, of the inner-workings of such a pregnant age. The greatest periods in the world's history—the age of Pericles, of the Medici, of Francis the First—would be but formless torso, little more than bare catalogues of names, dates and events, when stripped of their priceless, adornment of literature and of art.

Nor is the interrelationship of Art and Literature any less intimate or less important to the student. What an invaluable commentary to the "Divine Comedy" runs through the whole art of the Renaissance, revealing the interpretation of various ages and various minds! How could the great art works of "the city on the Arno" be appreciated, or even understood, without a general knowledge of the literary works out of which many of them grew? What would the work of a Giotto be, deprived of the inspiration of the life and teachings of Saint Francis? Are not the idealized and gracious faces of so many sculptured female figures of the Gothic Period a reflection of the idealization of woman as sung in the Troubadour and Minnesinger poetry of medieval days? The comical attitudes given so frequently by cathedral sculptors to their representations of the priesthood would be difficult to understand did not the History of Literature afford us examples of the same tendency toward good-natured fun-poking at the clergy in the liturgical drama of the time. The mighty workings of the collectivistic energy of many ages is stamped as plainly upon the Gothic minister as upon the Nibelungenlied.

Such is an imperfect statement of the claims of the History of Art to recognition as a most important college discipline. Statistics show that American colleges are beginning to realize its educative value. In certain institutions, such as Harvard, Tufts and Colgate, a large proportion of the Senior Class of this year have studied the subject—in Colgate about sixty per cent. From this encouraging showing we can descend through every gradation of organization and method of instruction to institutions not offering the subject in any form, and on down, I use the words advisedly, to a certain State institution where it is taught by a professor of "Domestic Economy." It is with great satisfaction

that I state that this year a number of institutions have incorporated it into their curriculum for the first time.

If now our college courses have become materialistic, if there be a growing call for reform, if the History of Art be a virile subject, if it be a subject dealing with the evolution of man as truly as Political or Literary History, if it be a universal language, if it be an antidote to jingoism, if it can bring great thoughts impressively to the mind of the student, if it reflects admirably the spirit of an age, if it interprets national character, if it go hand in hand with Political History, if there be an intimate relationship between it and Literature, if leading institutions have begun to see its value, then ought not *all* institutions of higher learning in this country be led, through the good offices of such associations as the American Federation of Arts, to adopt the History of Art, along with History and Literature, as one of the most valuable courses of the curriculum?

The colleges, in their academic courses, should have nothing to do with the technical side of art instruction. That is the business of the art schools. The future college course in Art History should concern itself with the philosophic and historic side of the subject. As I conceive it, this course should be a Senior Course, capping, as it were, the whole substructure of the curriculum. By reason of its intimate relationship to the historical and literary disciplines, it would serve, as no other subject could, to gather into a related whole all the dropped threads of the former courses. The majority of the students leave our colleges with but little idea of the interrelationship of the various disciplines into which they have dipped. Each subject—"History of the Reformation," "Romantic Movement in German Literature," "Greek Syntax," "Chaucer," "Kant," "Renaissance in Italy" and what not—are to them separate and distinct subjects. As well try to make cake by placing flour, sugar, butter and eggs into separate boxes and then stirring the boxes together, as to expect to produce a cultured product out of a brain in which the various disciplines of the course rattle around as distinct, not to say hazy, entities! There is no question but that the need has long been felt for a strong, final course which would tend to bring order out of chaos by summing up the great facts and periods of the literary departments. I especially favor the Art History course for this purpose, not only because it is admirably adapted to serve as a clearing-house in the sense I have mentioned, but because it will develop those qualities of the mind which have laid dormant throughout the college course—all those finer qualities that spring from contact with esthetic subjects. The great periods of the world's history would be seen from another viewpoint. The influence of Literature upon Art would necessarily emphasize the great periods of the History of Literature. The development of Christian Art could not be treated independently of the great periods in the History of Religion. Social and economic conditions which have brought about the rise, development and fall of great civilizations could not be passed over. Racial characteristics and differences would be brought out through their reflection in the art of the nations. The course would serve as a conciliator, inspiring respect for the past and a just appreciation of what is best in the character and civilization of other races than our own.

This "Senior Course in the History of Art" should be taught by a man of the broadest catholicity of taste and sympathy. The instructor should be a man as familiar with Literature and History as with the History of Art. We could wish him to be a man of the type of the late Professor Norton, of Harvard, who could lead on the student by the fire of his enthusiasm to the realization of what "man's sacrifice to beauty" has done for the race; who could make a new light to shine into the dark places and a warming ray to dissipate the mists of the more or less disconnected years of the college course; who could interpert to surprised ears "the never-dying soul of great ages." Then would

the student, with a feeling almost akin to awe, begin to catch the distant notes of the infinite harmony of nature—begin to feel the heart-throb of humanity. Such a Senior Course would be no universal panacea for the necessary shortcomings of the curriculum. It would, however, afford the opportunity and the incentive for the cultivation of those qualities of the human mind that make life so rich, so diverse, so poetical.

To serve as a life-line in the dizzy vortex of a materialistic sea would be the supreme function of the "Art History Course of the Future."

The Chairman drew the attention of the meeting to the fact that Mr. Israels had been promised the floor at a previous session and accordingly called upon him.

Mr. Israels. I do not wish to enter into general discussion, but I have two or three things to say in reference to the work of the Municipal Art Society in New York which I think might be of value to similar organizations in other cities.

First, in relation to the work in the schools. Realizing that it is necessary to get close to the people, we are doing three things which I will explain very briefly. We are having lectures in the public schools, arranged by a lecture committee, with the consent of the Board of Education, on certain mornings. We provide the lectures at no expense to the Board of Education, and in nine-tenths of the cases the lecturers furnish their services gratis, so that it really costs nothing but a little effort on the part of the Society.

We have encouraged the decoration of public schools. With the co-operation of certain other good citizens, we decorated one of the High Schools with two tapestries, illustrative of the history of the great Governor of the State of New York, and entirely at our own expense we decorated another with two paintings, both of local and historical interest. We have a committee on school room decoration, largely composed of the school teachers, particularly art teachers, and through that committee we are ready to furnish teachers with suitable lists of pictures of all sorts which may be properly hung within the schoolroom.

We are making an effort in the erection of our new school buildings to provide a practical gallery, in which exhibitions may be held. This, we believe, will be accomplished. Then it is the purpose of our Society to stand ready to provide these exhibitions, secure pictures as loans from various citizens. In that way we believe we will be doing a good work in bringing art close to the child in the school, bringing it to him rather than compelling him to go to the museum.

Now, in relation to one or two other things that we are doing. I think it may be interesting to you to know that in the appointment of our various committees we are attempting to interest the business man who is engaged in the work of which that committee deals; for instance, as the Chairman of our Committee on Street Fixtures we have a high officer of the New York Edison Company. With him we have associated certain artists and designers, and through that Committee we hope to obtain good results. We have the city districted, and in the Borough of the Bronx the Chairman of that Committee is President of the biggest real estate company which is developing that section, and he has already done the most unprecedented thing of presenting a plot of nearly a hundred acres to the Society. This company said to us, not long ago: "Now, let us have your advice, and as far as consistent with our financial policy, we are ready to do what you ask." In this way I advise very strongly the various civic and municipal societies to get the business men interested and show them how municipal art may bring about municipal prosperity.

Mr. Henry Rutgers Marshall. The subject of Mr. Blayney's address has been a matter of great thought to me for a good many years. I thoroughly believe in the principle as stated, but I have come to certain conclusions which I think may be worth considering. Mr.

Blayney, in his speech, said something about the method of teaching. Now I have talked to a good many college presidents with the result that I have come to the conclusion that they do not adopt this course of teaching the history of art because they are convinced that it is not going to do what Mr. Blayney thinks it will do. The fact is that the artists themselves do not quite believe in it, and the reason they do not is perhaps the very reason why the college presidents do not take it up, because we have not learned to teach it. That is brought out pretty clearly by the fact that in almost all discussions of the subject, literature and music are placed in contradistinction from art. We talk of painting, sculpture, the graphic arts, etc., and we call it art. That is neither logical nor proper, but natural enough, for this simple reason that literature and music are arts of hearing; sculpture, painting and the graphic arts are arts of sight. That points, it seems to me, to a very, very great distinction of method of teaching. What we are trying to do in teaching the history of art in the school is to teach it in the language of the arts of hearing. That cannot be done, and we might as well face the fact that it cannot be done. Because we have not faced this fact we have failed to get colleges to take up the teaching of the history of art. I have told President Hadley, of Yale, when he asked me to come there and lecture, that I did not believe any advantage would come to the college student through a course in the history of art except through a mode which taught it in the language of the art, and I suggested to him, at the same time, that a course should be given on art, in the language of the arts of sight, showing art to be a development and something alive. I suggested that the history of architecture should be taught as a development by means of the magnificent lantern slides that we have at our disposal, so that each step in the development of ornamentation and each step in the development of constructional form could be shown in such way that when the young men came out of college they would believe that art was alive. It is not a matter of the dead past; it is here. The same thing could not, it seems to me, be done so readily in relation to painting and sculpture. In the photographic reproductions, of which use might be made, color is absent and much vitality is lost, but, nevertheless, through these reproductions we can come pretty close to the originals. That is, we can come closer than in any other way—closer by far than by any amount of talking about the forms, and the relations of the divisions of parts, composition, etc. We never attempt to teach music from a book, that is, the actual development of music as a part of our life. We listen to music. In my opinion, if we will learn to teach the history of art in the language in which art expresses itself we shall find all the artists, to a man, in sympathy with us, and all the college presidents giving way to us at once.

There being no further business before the Convention, a recess was taken at 12.49.

Sixth Session.

Thursday Afternoon, May 19, 1910.

The Convention was called to order at 2.10 o'clock in the Red Parlor of the Willard Hotel by Prof. T. Lindsey Blayney.

Mr. Henry Rutgers Marshall offered the following resolution, which was unanimously passed:

Resolved, That the efforts of the Directors of the American Federation of Arts be concentrated, during the coming year, upon the realization of the suggestion made by Senator Newlands, viz., that the Legislature in each State be urged to establish State Art Commissions.

Col. Archibald Hopkins then offered the following resolution, which was likewise unanimously adopted:

Resolved, by the American Federation of Arts representing one hundred affiliated societies, in convention assembled, that Congress be urgently requested to adopt and carry into effect as promptly as possible the L'Enfant plan for the laying out and beautification of the Capital, as elaborated and perfected by the so-called Park Commission.

Resolved, That a copy of this resolution be transmitted by the Secretary to the Speaker of the House of Representatives.

Colonel Hopkins then, upon request, took the chair.

The Chairman. The next address on the program is on "Museum Possibilities," and will be given by Mr. Arthur Fairbanks, Director of the Museum of Fine Arts, Boston, who needs no introduction.

MUSEUM POSSIBILITIES.

Address of

Mr. Arthur Fairbanks.

Mr. Chairman, ladies and gentlemen:

If the question of museum possibilities had been raised a quarter of a century ago it certainly would have meant something very different from what it means to-day. In Europe a quarter of a century ago it probably would have meant simply the possibility of acquiring, now and then, some new object for collections already large; and if it had been raised in America it would have meant the hope, the dream, perhaps, of some men who looked forward to the day when we might have real museums of fine arts in America; certainly it would have dealt chiefly with the possibility of acquisition. The question is now a somewhat different one. I suppose some of you remember the story of the young theological student who was asked to preach up in Skowhegan, Maine. He had not been asked to preach very often, so he got up there in good time Saturday afternoon, and the old deacon with whom he was to stay took him out driving. He was very much im-

pressed with the barren, dry, sandy hillsides of the country, and the next morning when he made his long prayer he prayed earnestly and fervently for rain to fall on the "stricken hillsides of this town." As they went home to dinner the deacon said "You meant well, young man, but what Skowhegan needs is not rain, but manure." Now the fact is it needed both rain and manure. And what our museums need now, as they themselves recognize, are not simply acquisitions which shall increase the collections, but the knowledge and the means to utilize those collections for the best advantage of the communities in which they are situated. The problem which presents itself to those connected with the administration of the museums in this country, or in Europe, is this problem of how to make these collections effective in the community. Now the first way to remove a great difficulty in making them effective has to do with what is called "Museum fatigue." I suppose you know what that means? I thought I did, but I found out very keenly what it meant a few years ago when I had occasion to visit the principal museums of Europe in the course of six weeks, to gain a little idea of the manner in which the objects were displayed. I went from Naples on the South to Copenhagen on the North, spending a day or two in each town; and I never knew what fatigue was before. The effort to remove that difficulty is gradually being made, in a measure. It is one that can never be entirely removed. There are a few museums still which do not provide chairs in which one may sit and rest; but the real difficulty has to do not with the presence or absence of chairs, because the fatigue has to do not with the feet so much as the brain. I found very quickly that the source of museum fatigue, in the first instance, had to do with the crowded condition of the rooms in which the objects were displayed, and that in order to do away with fatigue the first thing was to present in rooms, not too spacious, a somewhat limited number of objects. This means in many cases that the entire collection of any museum will not be on exhibition at any one time, but rather that there shall be a limited display which shall not confuse and distract the visitor. It is a perfectly plain psychological principle. If you are looking at anything as I am looking at one of you, my eyes trend off in this direction and that toward others in the audience. If you are looking at a wall crowned with objects, your eyes are drawn off this way and that, no matter how much you may wish to concentrate them on one thing; and it becomes an actual fatigue of the eye muscles.

A second cause of this museum fatigue is due to the monotony of the exhibition in many places. Take for example the British Museum, where four thousand Greek vases, ten thousand Chinese porcelains, are set in monotonous rows, close together, from the floor nearly to the ceiling. One must acknowledge that no matter how much you may have studied the subject, you cannot learn to enjoy objects displayed under such circumstances. The monotony is so tedious that it is a constant source of weariness. To counteract or prevent this effect an effort is now being made in many museums to get a certain amount of variety in the rooms. Very fortunately this lends itself to a true principle of art museum display.

Now in the technical museum, which exists for the technical student, naturally enough objects which are made of the same material and which are made by the same technical processes are exhibited together, but there is no conceivable reason why in an art museum objects made by the same technical processes should therefore be displayed in the same room. On the other hand, there is a reason why objects which show some special type of art should be together, why, for instance, objects which illustrate archaic Greek art should be in a room by themselves, and objects which exhibit the principle of Greek art, the spirit of Greek art in the Fifth Century, should be in a room by themselves. So, if one aranges art museums accord-

ing to the art spirit, the genius of the art, which is to be presented there, you will find in a Fifth Century Greek room marbles, bronzes, painted vases, little coins, gems, and other objects which manifest the spirit which you have come there to see. You see the advantage of such classification. There is no monotony in such a room, you are not looking at hundreds of thousands of the same kind of thing, but you are looking at a few kinds, selected for the purpose of illustrating the type of art in one century and in one locality.

We are beginning to recognize that a second museum possibility is the possibility of helping those who come to the museum to gain a clearer and a more definite appreciation of the objects which are displayed there. The first thing proposed is lectures, and in many of our art museums in this country lectures have proved most helpful. But Boston has an overplus of lectures. We have been lectured to death there. One of my friends in Boston is very fond of telling the story of a young girl, of Southern Illinois, who went to Venice, and wrote back to her fiancé, "We have been sitting on the banks of the canal all day, drinking it all in; life is very full to-day." This is the way with us. We go to lectures in Boston and drink them in all day until we are so full of things that we cannot digest that they make little or no impression upon us. But in spite of this the Museum has found that there are certain ways in which the lecture could really be made helpful. Occasionally we get a specialist to give a talk in the presence of the objects. It may be Chinese porcelain or possibly Egyptian sculpture, or it may be some specimens of pottery from Greece or Rome—some specialist who knows those things and is ready to talk them over informally with such visitors as come, especially Sunday afternoon. This has proved a very useful method of helping the people who wanted help.

The first thing it did was to induce them to stop in their race through the museum and spend half an hour looking at one thing, or one set of things. The second thing it did was to give them some acquaintance with the subject from the mouth of the person who had spent years in the study of the subject, and of whom they were privileged to ask questions. We call these "conferences" in Boston; and we find that they do seem to be very useful. Then, we have found it was likewise useful to send a young man, a member of the staff, around with parties of visitors who requested it, who should assist them in seeing the Museum. Somebody invented the peculiar name "Docent" for this kind of a man. He really is a member of the staff, who has been persuaded to give an hour or two of his time each day to helping people. He is not a guide, he is not a lecturer, theoretically he is a person acquainted with the object, who is ready to go around with the party to answer their questions about objects, and throw a little light on this object or on that, as they ask for it; he is a friend, an intelligent friend, that is the idea; and in so far as he can realize this idea, the intelligent student, acquainted with the objects, talking with persons who are seeking knowledge on the subject, I am sure it ought to prove helpful to them.

In these various ways we are trying to give people what they ought to want in the way of help, to become acquainted with the objects in the Museum.

There is a third Museum possibility, though I hardly think it is fair to call it by that name. Perhaps I had better say a Museum question. Can Museums of Fine Arts do anything to raise the standard of taste in the community other than by showing objects of Art, selected objects of Art, displayed in a tasteful and artistic manner? What are the things which create the standard of taste for Art in the community? I mean the average person who is not a student, who does not go to college, and cannot study Art History there. Why, I suppose the colored supplements in the Sunday papers. At least they may be regarded as one factor. Beautiful buildings which have been erected on our streets are, in some in-

stances, another factor, helping to raise the standard of taste in the community. The billboards certainly have a good deal to do with determining the standard of taste; but, as nearly as I can find out, when it comes to such matters as house furnishing, selecting tints, the arrangement of the room and so on, it is the Department Store which does more than anything else to determine the standard of taste in the community. The Art Museum is not in it. And for this reason I was rather interested the other day when the head of one of the large Department Stores came to me and wanted to know if, at his expense, courses of study could be provided, under competent direction, at the Museum of Fine Arts for his buyers, his designers and his clerks,—men and women; courses of study which would take up the explanation and discussion of objects in the Museum, from the standpoint of coloring, combination of colors, the beauty of line and the combination of lines in design, and other such subjects, which would enable the people in his store to get some idea of the principles which are underlying methods. Now, whether his zeal for raising his employees to a higher artistic appreciation is going to hold out, I have no means of knowing; and whether if it did hold out we should be able to find instructors for such classes who would really be able to take these hardheaded clerks and instill into them anything which would really mean anything for them, I do not know. But, granted that these two possibilities existed, think of what it would mean. It would mean to have a Department Store where the clerk, when he told you to buy something, did not advise you to buy the worst thing he showed on the counter. It would mean a revolution. The Art Museum would stand for something in the community; it would get close to the people, under those circumstances. I am not prepared to call that a Museum possibility, but it is something that afforded me some food for thought, when the proposition came to me. I should like to go on and speak of Museum possibilities in their relation to the schools, if not to colleges, but these are subjects which we are all considering and of which other people are better fitted to speak than I.

But, may I leave with you this thought, which I have tried to bring out in these different illustrations, that the trend of Museum possibilities in the future is to think not so much of acquiring the largest possible collection and the wonderful things which cost the most money, but is rather the making of these objects which it displays effective in raising the standard of artistic appreciation in the community.

Mr. Fox. I should like to say a word more in supplement to the remarks of Mr. Fairbanks, just uttered, on the subject of Museum possibilities. The reason I do this at this time is because I represent the very type of Museum that Mr. Fairbanks referred to. I represent what is called one of the small museums of the country, and it might possibly be some slight assistance to those who are concerned in museum management to know how our museum has handled the problem of a special exhibition without subjecting ourselves to the burden of additional expense. We have a permanent collection at the John Herron Art Institute, but it is necessarily of a limited kind, our museum having been established quite recently. This collection consists of exhibits of general interest, examples of industrial art and a very good collection of paintings, but to keep alive the interest in a community like ours, made up of two hundred and twenty-five thousand people, we have to resort constantly to passing exhibitions, believing that in this way the influence of the museum is spread and appreciation for the permanent exhibition increased.

Now, we saw the great and noble exhibition of the works of Saint Gaudens passing around the country, and the desire to have it at Indianapolis became so strong it could not be resisted. The question was how to accomplish it, because the expense was such that it would be a very great burden upon our resources if we undertook it. The installa-

tion of this exhibition was very costly, under the requirements very properly imposed by Mrs. Saint Gaudens, and the question of how to meet the expense was perplexing. We concluded, however, to ask the people to help us out and they did. It cost a lot of money. I do not hesitate to tell you how much, because it is a part of the written history of the museum. It cost us eight thousand five hundred dollars to give that exhibition.

First we got an enthusiastic committee appointed, composed of three of the Directors of the Art Society, gentlemen who were very well known in Indianapolis, very able and energetic men. The way they did was this: They went to the largest manufacturers in Indianapolis and the greatest merchants, and asked them if they would not buy from us tickets of admission to this exhibition at ten cents each, and give them to their employees; and I am proud to say, for the honor of Indianapolis, that that scheme was entirely successful, the manufacturers and the merchants very generously taking our tickets and assuring us in advance a sufficient sum to justify us in bringing this exhibition to Indianapolis. In addition to this we undertook to bring the exhibition to the attention of the people generally and to arouse public interest not only in Indianapolis, but throughout the State. I went out on a missionary expedition and visited thirty-one Indiana towns, going naturally to our strongest allies, the Women's Clubs. I must say that the reception that I received was most delightful to me and the campaign was thoroughly successful. But before I come to the final point of showing the results, I wish to say, that one of the reasons why we brought the exhibition to Indianapolis was because our whole policy in our Art Museum is to reach the people. That is our motive. We want the people to get the benefit of our Museum, and to understand it, to grow up with it, and, of course, we endeavor to reach the children first. In our public schools; two years ago, we got from the Legislature of Indiana an appropriation, an order, you might say, on the School Board of Indianapolis, to pay us a part of its revenues derived from taxation, by which we secure about seven thousand dollars a year. In return the Museum is free to the children and to the teachers, besides which there is a certain number of scholarships in the Art Schools offered to our children, and assistance is lent the teachers in studying art. That, of course, made the exhibition popular, that put us in the right position with the public, and we believed that bringing the Saint Gaudens exhibit to Indianapolis was a great opportunity to the children of our city. We therefore think we realized to some extent the museum possibility. The result was this, that we had the exhibition there three months, and that in that time two hundred and thirty thousand people viewed it.

Before the next speaker was announced the following amendment to the Constitution, the object of which was to segregate membership dues from subscription to the magazine, ART AND PROGRESS, in compliance with the postal laws governing the admission of all publications to the privileges of second-class matter—was presented by Mr. Walter Scott Perry, and being duly seconded, was unanimously adopted.

ARTICLE III, SECTION 5. Any person interested in the objects of this Federation may, on approval of the Committee of Admissions and the Board of Directors, become an associate upon application and the payment of One Dollar a year; but only Delegates shall have the right to vote at Conventions.

THE CHAIRMAN. The Federation will now have the pleasure of listening to an address on "Archeology as an Educational Force in the Popular Appreciation of Art," by Prof. Mitchell Carroll, Secretary of the Archeological Institute of America.

ARCHEOLOGY AS AN EDUCATIONAL FACTOR IN THE POPULAR APPRECIATION OF ART.

Address of

Mitchell Carroll,

Secretary of the Archeological Institute of America.

The word "archeology" sounds abstruse to the average man and woman, yet when we consider it in its relations to modern culture it affords an avenue for the popular appreciation of art surpassed perhaps by no other branch of esthetic study. To prove the truth of this statement let me begin by defining archeology, then see what is its educational value and relation to modern art and finally illustrate its place as an educational factor in the popular appreciation of art by the consideration of the thirty years history of the Archeological Institute of America—an organization whose influence now extends to all parts of the United States and Canada.

Archeology may be defined as the scientific study of the human spirit as revealed in the monuments of the men of former times. By monument we mean any object of a material nature fashioned by the hand of man in obedience to the artistic impulse whether it be the Parthenon or the Coliseum or the smallest Tanagra figurine or Greek gem. As I do not wish to include in this paper the consideration of the remains of early man that contribute merely to the knowledge of the conditions of life on the physical plane of man's existence, we may define archeology more succinctly as the scientific study of ancient art.

The twentieth century strikes its roots deep into the centuries that have preceded it and draws from them its sustenance. This statement applies particularly to all branches of art. Modern architecture, sculpture, painting, are but the natural evolution of these arts as developed in ancient times. A scientific study of modern art traces it back to its source in the art of the ancients, and archeology, though dealing with the relics of past civilizations, is intensely modern in the lessons it teaches to the men of to-day.

Archeology considers the spirit of the artist as well as the technical processes of his art. It embraces the history of art as well as the methods of art. It investigates art in its relation to civilization. It traces its progress from its crude beginnings in primitive times to its highest manifestations at periods of greatest material prosperity. It is a study of the art of the ancients in whose daily life it played so important a part in order that we may learn from them what position art should occupy in the life of to-day.

Archeology embraces the study of both the fine arts, as architecture, sculpture and painting, and the useful arts as vases and bronzes, gems and coins. It takes all civilized antiquity as its province. The oriental field, in the study of the monuments of Egypt and Assyria, leads up to the study of that pre-eminent race, the ancient Greeks, who established the norms for all the leading branches of art, and through Greece it extends to Rome, her associate in the history of civilization. Greece portrays the life of thought, of the ideal world; Rome exemplifies the life of action, of the practical world. To these two peoples the previous art of man contributes and from them as from fountain heads issue the streams of renaissance and modern art.

The true purpose of archeological study is to trace the development of the artistic spirit from its humblest beginnings to its free exercise in the golden ages of Athens and Rome; then through a study of the genius of these two com-

manding races to become acquainted with the origins and principles of the arts of to-day. Through this scientific study the senses are quickened, the imagination is nurtured, the sympathies are refined, the love of beauty is awakened, and we become acquainted with standards by which we may measure the achievements of our own day and estimate their rightful place in the scheme of civilization.

The study of archeology is objective. It is the observation of actual remains, and, say what we will about the decline of interest in Greek and Latin, the basis of modern culture is classical. The pictures we are all familiar with from our childhood are those connected in some way with the history or the art of Athens and Rome. In this way archeology comes in close contact with modern life and forms a natural means of culture for men and women in general. When the average American attains to wealth he becomes a traveler. Whatever his early educational opportunities may have been, he visits London, Paris and Rome, possibly Athens and Constantinople and Egypt. Wherever he goes he sees monuments of surpassing interest, the Elgin marbles, the Venus of Melos, the Coliseum and the Roman Forum, the Acropolis and the Parthenon, the Pyramids and the temples of Egypt. With native curiosity he inquires what these things mean. His guide book tells him much, but archeology tells him more and thus an interest in the science is aroused. His love of beauty and his desire for knowledge are awakened and he finds, in hearing lectures and reading books telling of the objects he has seen, a constant source of interest.

If he does not travel he sees about him in the public buildings and museums and galleries of his own country works of art that attract his attention. He is told that certain forms of architecture are classical, that certain plaster casts are copies of the antique. Photographs and prints of the great works of art of European countries are to be found in every museum and school and home. It becomes difficult to remain ignorant of what all these things mean and archeology affords the key. Thus a spiritual interest is cultivated which leads a man out of the material realm into the study of the esthetic, and the interest in art is developed in close relation with the forms of education most natural to us.

The only way of overcoming the material spirit of the age incident to our commercial greatness is by appealing to the inherent idealism of the American people, their craving for the best. The cultivation of the love of the beautiful is the necessary complement to the attainment of civic righteousness and the pursuit of truth. Archeology is an educational factor that assists in this good work. She begins with the child in the home where books and pictures introduce him to the monuments of ancient times. She follows him to school, where the halls are adorned with plaster casts of ancient masterpieces and the rooms with pictures of the immortal remains of Greece and Rome, and she is ever at his elbow in his mature years explaining the history and meaning of the art works of to-day produced by men who have taken their lessons from the men of former times. This pursuit contributes to the moral and intellectual advancement of the country.

This educational purpose was in the mind of the founder of the Archeological Institute of America, the late Charles Eliot Norton, professor of the history of art at Harvard University. In his address at the 25th anniversary of the Institute in Boston in 1905 he gave expression to the ideas that led to the formation of the Institute in the following words: "The real object of the Archeological Institute is to strengthen the hands and hearts of those who believe in an America which shall be intellectually and morally not less great than she is materially." It may surprise some of you when I say that in the founding of the Institute archeology was not directly its object, for we thought of it as an effort to withstand the flood of vulgarity and barbaric luxury brought in by the rapid and enormous increase of wealth then beginning

to overwhelm the country. We viewed it as more of an undertaking than to dig up buried cities and consider the condition of prehistoric barbarians. For while of all nations the Greeks attained to culture in the highest degree, of all people none ever needed culture more than ours. We therefore laid the foundations of the Institute that it might contribute to the higher culture of the country.

For thirty years the Archeological Institute has been contributing to the higher culture of the country.

1. By awakening the love of the beautiful.

"What is good and fair, shall ever be our care,
"That shall never be our care which is neither good nor fair."

This immortal burden sung by the Muses and Graces at the wedding feast of Cadmus and Harmonia in the stanzas of Theognis, strikes the keynote to the music of the Greek genius. "The beautiful is greater than the good," says Goethe, "it is the good made perfect." The Greeks are the sublime exponents of the love of beauty and the Institute, by impressing upon the people through its school in Athens and through its lectures and publications the Greek ideal, has necessarily added to the appreciation of the beautiful.

2. By emphazing correct standards of art and cultivating the artistic consciousness of the people. The Greeks laid down the standards for art and the rest of the world has taken them as the unapproachable models of what should be striven for in art. The Parthenon and the Erectheum, the Elgin Marbles and the Venus of Melos, have set the standards in architecture and sculpture. The world whenever it grows weary of Romanesque and Gothic, of the various styles of modern art, goes back with a sense of relief to the classical as being the form of art that best satisfies the human spirit. All other styles approach perfection as they approach the classical norm.

3. By quickening an interest in ancient life and emphazing the evolution of culture. Alexander the Great levelled the terrace on which all modern civilization rests and much that is best in modern culture can be traced directly back to the Greeks and Romans. Archeology by calling attention to this fact interests the men of to-day in the men of earlier times to whom we are so greatly indebted. The history of architecture and sculpture preserves unbroken the chain that connects the earliest forms of these arts with the highest products of art in the life of to-day. Take for illustration the architecture of the modern theatre and observe how distinctly you can trace its form from the shape of the old open-air theatre of the ancient Greeks. A professor of political economy was recently asked to name the most up-to-date work in political science. He replied that he knew nothing more modern than "the Politics of Aristotle." Similarly the foundation work in the science of esthetics is the Poetics of Aristotle; and to understand the principles of architecture and sculpture we must become acquainted with the great ancients—Phidias, Myron, Polyclitus, Scopas, Praxiteles and Lysippus, Polygnotus, Zeuxis and Apelles.

4. By encouraging every form of artistic endeavor. When you begin your study at the fountain head of art, you naturally like to follow the artistic spirit into its most minute ramifications. Interest in classical art therefore leads one to an appreciation of every form of the fine or useful arts. Having the proper foundation for artistic study one very naturally soon finds himself in whatever branch of art he may undertake to pursue.

This work of education the Institute has pursued through its schools of archeology, especially those at Athens and Rome, through its publications, and through its lectures. The Committee on Medieval and Renaissance Studies carries on the line of investigation from the Roman to the modern periods of art. The schools at Athens and in Rome have been attended by many teachers in American colleges and high schools and they have naturally brought back from them an appreciation of the Greek spirit. Travellers to these cities, through coming in contact with the work of the

schools, have had appreciation of the importance of archeological studies greatly intensified.

The publications of the Institute, as for instance the American Journal of Archeology, is distributed quarterly to all of its members and through these publications they are kept informed about the latest results in the study of art throughout the realm of civilized antiquity. It is, however, through its lecture system that the Institute is contributing most largely to the purposes which your organization is intended to promote. We have now about thirty-five societies in the leading cities of the United States and Canada and these societies have a membership varying from about fifty in some places to 450 in others. Every year the Institute sends out to its affiliated societies lecturers in the various fields of archeology, and these lecturers usually treat themes of artistic as well as intellectual interest. We have had, for example, during the past year lectures by Professor Prentice of Princeton University, on "Ancient Athens in the Modern City," by Professor Tonks on "Naturalism in Italian Painting" and during a previous season a lecture by Professor Goodyear on "Architectural Refinements in Medieval Cathedrals." Through these lectures the cities of Athens and Rome and the other renowned centres of ancient life are made familiar to the cultured public of our large American communities and by awakening interest in the artistic life of these ancient cities our modern life is benefited. For if we desire to attain a high standard of civic art we can learn much from the Greek devotion to the public good, their desire to embellish their public structures more than their private dwellings, and from them we can learn that art should not be merely an ornament, a thing apart, but at the very heart of the life of to-day.

The Chairman. The program of the Convention now calls for an address by Mr. Bush-Brown, on "Art Education."

ART EDUCATION.

Address of

H. K. Bush-Brown.

Before addressing you on Art Education, I think we should pause a moment and find out just where we are and what we understand as art, and what it is that we call an education.

The mere mention of the word art calls to the imagination first museums where all sorts of art objects are assembled and arranged by the historian for the delight and instruction of the public.

I wish in no way to minimize the value of these, but merely to state that because the museum comes first to mind when art is mentioned it is the best evidence that art is as yet an exotic, and this fact is accentuated by the enormously high prices paid by the wealthy for foreign pictures and other art objects with which to furnish their houses and dazzle their contemporaries. I wish next to consider the attitude of our artists and art schools which seems to me so far removed from the life of the people as to be in fact exotic in their character.

This I say in spite of the splendid influence of many great schools and some devoted individuals among us. Art as grown up from the soil and from the people does not exist because of the lack of a well-devised scheme of education. In plain words art instruction and art life are not articulated and made part of the life of the people in the sense that they have become part of the national life of the Japanese for instance.

We have, however, a growing appreciation of art which in a way reaches the people for an understanding of history, as exemplified by the splendid mural decorations of the public buildings of our large cities. Another expression of the public effort for art is to be found in the statues of men in frock coats, and those of famous generals on prancing bronze steeds, that decorate some American cities. Let us leave art for a moment to define what we know as education.

In the early centuries of our era the seats of learning were at the great libraries and later at the monasteries. When the religious upheavals came the universities were established primarily for the training of Protestant ministers, and they, of course, preserved the cloister atmosphere of the monasteries and from these we have inherited this same monastic atmosphere from Oxford and Cambridge.

The invention of printing was coincident with the establishment of the universities and with the spread of knowledge through the printing press has grown up an undue worship of the printed page.

I have no objection to all this for the colleges and universities, but the crime of this age and generation is that we have taken the cloister atmosphere and the worship of the book into the secondary and primary schools where they are out of place. So perfect is the system that we have developed a special class of privileged pedagogues whose whole life and thought is as remote from the daily life and needs of the people as though they lived in some remote age. All our schools are monarchical in their character instead of being democratic, and are not in harmony with our country's ideals.

I will pass over this lightly as I have treated it more at length in an article called "Democracy in Education," which will soon appear in the "Survey." I wish, however, to acknowledge the many efforts at reform covering a long period of years all of which are in the line of teaching the use of the hands at the same time that the brain is taught through the use of books.

If I were to illustrate my understanding of modern education it would be expressed by drawing a picture of the little red school house with its gable roof and single room, wherein every ambition is turned toward the university.

By extending the two lines of the gable upward an even distance and connecting their ends by a horizontal line we would have an inverted pyramid, balanced on its apex on the ridge of a little school house, with the word "University" at the top.

I would like to see the pyramid turned over and set on its base. Above the base should be written Agricultural Education because no nation can be great that is not broadly established on an agricultural base.

The next section above would be inscribed with the words Industrial and Mechanic Arts, above these the Plastic Arts and other arts of expression, and at the apex the University, including all that is below it. What concerns us is the section of the Arts of Expression, Music, Poetry, Painting, Sculpture, and other dramatic arts. I have led up to the subject in this way in order to show how very lamentably weak we are in our public school scheme, on these very subjects which pertain to the expression of the human soul, and yet it is down into these depths which we drop the plummet to test the degree of civilization of a nation.

We never can have any true artistic expression or appreciation of art as a people until we establish two fundamental propositions as part of our educational system. First a well-developed body, capable of being trained to perfection in both manual and intellectual pursuits. Second, that the best preparation for the maximum use of the brain is the most complete use of the hands.

What I would suggest as a means to this end is set forth in other things I have written and I am by no means alone in my point of view. But it is sufficient

to say here that the plans to be effective must be subversive to some things that heretofore have been considered indispensable attributes of schools, such as that all instruction must be given within four walls and enclosed air, violating at once the first law of health, and that it must be derived from text books instead of from actual contact with the affairs of life.

We want to get out into the open to learn how to till the soil, to understand and appreciate nature. We want to teach the use of the hands. We want to articulate education with life at every point to make it vital and a part of life, instead of something separate and distinct and ornamental, like a brilliant garment to be put on and admired.

We select teachers because they have a diploma from a Normal school or college, whereas we should select them because they have a God-given mission to teach.

We need strong men and lots of them, and strong women, too, who themselves know what life is and how to live. They are the ones who can instruct us without a text book in the laws of life. We need teachers who are themselves producers and can teach how to produce.

The first question the world asks of one seeking employment is, What can you do? So, if I were to organize a corps of teachers, the first question I would ask of each teacher would be, "What can you do?" If I should find one who should say, "I can make a box all the corners of which are square," I would know that is my man. It is only one in a thousand carpenters who can do that, and we need ten thousand teachers who can show boys how to make boxes the corners of which are square, and perhaps in the making they will learn also that in a good many other places in life we need men who can do things on the square.

Here is another teacher, "What can you do?" "I am a blacksmith, and I can do anything with a piece of iron. I shod Maud S when she made her record of 2.06, and not another man could shoe her, so she could do better than 2.10. When I hear the patter of horses feet on the ground I know whether or not it is well shod."

You're my man, you put into your blacksmithing the same skill and love that the musician does who plays the violin. We need ten thousand teachers like you for seventy per centum of the efficiency of horses is in the care of the feet.

Here is another, "What can you teach?" "I am a mathematician. I am a master of the science. I can measure the distance from the earth to Mars. I can weigh the planets." Yes, yes, we need you up in the University, but before you go let me ask you, is it true, that from Maine to California and from the Gulf to the Lakes, we grade all pupils on their standing in mathematics, because it is the one study in which there is the greatest deficiency?

"Yes, sir, that is true, and it goes to prove that the American people are deficient in mathematical sense."

Oh! go to, it proves no such thing, as exemplified by the whole life of the American people. The only thing it proves is that you are teaching mathematics in a very stupid way.

Go, take your seat in the University, but remember there are ten thousand others looking for your job, and we need down here in the primary schools men who can teach mathematics in a vital way, articulated with the life of the American people. Men who can show the greatness, breadth and beauty of mathematics, nay, I say the poetry of the profession.

I know only two or three such teachers and we need ten thousand, and we will pay them more than we will pay you to sit in the University, because part of your compensation must be the pleasure of dealing with abstruse subjects.

Here now comes one more teacher, "What are you good for?" "I can teach Latin and Greek, or any of the dead languages." "Can you teach them so they are not dead languages? Can you teach them so they do not fairly stink with

deadness? Can you teach them so they are a part of history and archeology, so that Greece and Rome live again and you become part of their philosophy, their art, their daily life, so that these so-called dead languages are living things, and become a means of giving us a broader, finer, stronger use of our mother tongue? So that it is worth our while to talk really fine English in our daily lives, so that we can express ourselves in poetry, music and art as the ancients did? These are the kind of teachers we need for the dead languages, and we need lots of them, but where are they?"

We need to get out of the schools their false standards, these curses inherited from the past which are debasing the standards of civilization.

The examination is but the semblance of success. The true test in schools should be the same as the test in life of daily duty done.

The one potent idea obtained by contact with our schools is that the mind will become so shrewd by book knowledge that life will be relieved from toil, and follow a smooth road to wealth, luxury and idleness.

Idleness is the curse of wealth, and degrading alike to the individual and the nation. We need to be taught that no one has the right to idleness, for it is passive theft or living on the toil of others.

We need to be taught that everyone of us have been given a Divine mission in life and it is up to us every day to find out what that mission is. That in the finding we need to do that which is nearest at hand. That it makes not so much difference what we do in the world so long as we do our level best. We are not all gifted alike—some can do one thing best and some another. That our real place in the world depends on our capacity to produce in some form for the benefit or uplift of mankind.

So the atmosphere of the primary and secondary schools should be the atmosphere of work, and not the leisurely cloister atmosphere of books.

Since 80 per cent of the work of the world is manual, is it not reasonable to assume that the first and most important part of education should be manual; and then the intellectual training will follow in a more natural sequence and travel along the lines of the individual capacities and inclinations?

Let us quote from the State Superintendent of Schools of Maine, W. W. Stetson: "The public schools are pulling all kinds of children through the same kind of hole. As a result a square child has his corners pulled off, and a round child has something put on that is an embarrassment in the way of edges. We take no note that some children are tall and others short; some are thin and others thick; some are brilliant and others are stupid; some are versatile and others can do but few things. We simply furnish instruction for the average child in the average way, and if he happens to fall from the middle ground, woe to the child."

"I am wondering every day where in this country are Millets, Michelangelos and Mozarts walking, and wondering just where they are being benumbed and stupefied, chloroformed and rendered unfit for all things they are peculiarly fitted to do."

As you know, I am a sculptor and my wife a painter and having four children to educate I know how sadly true this is, for we have been deprived of the opportunity of teaching our own children in our own home anything of the professions we follow in order that they might have the advantages of the regularly prescribed courses of study that lead up to and include a college education.

If any of them follow the plastic arts it will be in spite of the educational scheme and by no means as a result of it.

In plain words, then, without fear of contradiction, I say that from the primer to the end of the college course there is no place for the musician, the painter, the sculptor or the playwright as following a vocation, and yet these professions require the most careful technical training from early childhood in order to be-

come a master, and they each at the same time require the broadest possible kind of a general education.

I have just returned from a visit to West Virginia, where I was told of a young mountaineer who never went to school and yet had a passion for music.

He saved money to buy a parlor organ which he carried on his back six miles up a mountain 1,600 feet to his log cabin home, and within one day had learned to pick out a simple tune. In our luxuriously appointed schools and colleges are there to be found many students who are willing to make a like sacrifice for the love of art within them?

Another mountain lad has taught himself and become so proficient in playing the violin that he is in much demand at dancing parties. In this way he supports himself and is trying to get an education. He may have the genius of Ole Bull, but how can he hope for instruction in the musician's art when there is no place for him in all our boasted system of education?

It was a mere accident that prevented J. Q. A. Ward from having no greater fame in art than to be known as Ward's queer boy.

We all know of numberless examples to prove the need that something better could be done. It is true that poets are born and not made, but being born there is no need to smother all genius out of them at the earliest age as is now being done by a faulty system of education. The arts of expression are but the exalting of the dexterity needed for the industrial and mechanic arts. It is more a difference of degree than of kind.

Let it then be vocational training from the farm to the university so that every child can find himself, and learn at an early age what he best likes to do, and let there be established in every State at least one vocational high school for the arts of expression, music, poetry, sculpture, painting, and dramatic art, so that when the child of genius may be discovered he can find special technical instruction which he needs, together with the general education that leads to the college and his professional life, whatever that may be.

Vocational schools are rapidly gaining in favor and I believe the present high schools will be much fewer in number and will be in fact all continuation schools as they should be. The time is particularly opportune for the artists to make this demand for their profession and I see no better way of gaining what we need as a nation in matter of a broader opportunity for all who are gifted wherein the best talent will be sure to find a smooth road of advancement, thus making for the nation an art expression which as a nation we have a right to expect.

Before leaving this, I want to call your attention to what pleased me very much—an effort on the part of some wise men to have the United States Government give aid to vocational education, especially as pertains to agriculture. The details are set forth in Senate Bill No. 4675, introduced by Senator Dolliver and in the H. R. No. 20374, known as the Davis Bill. The report of the hearings before the Senate Committee are printed and are here for distribution. I attended the hearings and my statements are on page 66.

I consider this the most progressive measure ever devised, one which will result in the greatest good to all the American people, by putting our educational plan on its only sound base; and it is the first stepping stone on the way to a real vocational art education. I would respectfully request that a committee of five be appointed by this organization to be known as the Art Education Committee and that it be given power to consider and approve of this bill and to advocate its enactment into law if it meets with approval of the committee. That the committee consider the whole subject of Art Education during the coming year and report at the next Annual Convention. In closing I want to add a personal experience.

A short time ago I was asked to address a school of boys and tell them what I considered an education. I began

by quoting an old hymn with which you are all familiar.

"I ask not wealth but power
To take and use the things I have aright,
Not years but wisdom
That shall make my life a profit and delight.

"I ask that not for me the plan of
Good and ill be set aside,
But that the common lot of man,
Be nobly borne and glorified."

This, I think, expresses the attitude toward life of the average artist and man of science. Perhaps through the vocational schools we can instill into our minds that there is something in life worth while beside the acquisition of wealth which now dominates the ambition and permeates the whole life of the American people.

We would thus be paving the way for a great National University of the Fine Arts, which has so long been the dream of my friend, Charles Haight Farnham.

I would inscribe over the portal of such a University—

"He who enters here leaves love of wealth behind."

Such a university crowning the apex of the pyramid wherein we have the maximum of national efficiency and founded on the American ideals of the brotherhood of man and an equal chance for all will attain greater development and depth of the human soul not before dreamed of in the life of any nation.

Heretofore the world has had the nobility of military deeds, the nobility of royal favor and the nobility of wealth.

It is left for the American people, under the stars and stripes, to establish the nobility of character on the service to the welfare of mankind. It is not more of higher education that we need but Ideals.

It is the artists that deal with idealities and it is up to the artists, the members of these many societies, which this Federation represents, to help furnish the American people with ideals to live by, and help teach us as a people how to live.

Under such ideals and such influence as they can furnish we may hope for an artistic expression in music, poetry, painting, sculpture and the dramatic arts that will be in fact a renaissance—a vital, active renaissance, which means, I take it, a getting back to mother earth, from whom all blessings flow—which means a chance for every one to cultivate the soil, to see the sky, to listen to the song of birds and the hum of bees.

Then we would have conditions of life which, instead of smothering the arts of expression, would be encouraging them. Under such incentives, those who found their occupation did not satisfy their ambition or their capacities, could find an inspiring outlet for their soul in a flower garden, in music, in poetry, painting, sculpture or the dramatic arts.

Thus let us always have our feet firmly on the ground so that art may thrive in our blessed land, and that we may all of us learn how to live as God intended we should live, with joy in our hearts.

Thereupon Mr. Millet took the Chair.

The following resolution was offered by Mr. Bush-Brown and, being duly seconded and carried, was, with Mr. Bush-Brown's consent, referred to the Committee on Exhibitions and Lectures in the Universities.

Resolved, There shall be a committee of five on Art Education to consider and advocate the passage by Congress of the Vocational Education Bill, Senate document No. 3675, if it meets the Committee's approval.

There being no further business, the Convention adjourned at 3.45 *sine die.*

CHAPTERS OF THE AMERICAN FEDERATION OF ARTS.

Arundell Club, of Baltimore, Md.
Charcoal Club, of Baltimore, Md.
Municipal Art Society, of Baltimore, Md.
Boston Architectural Club, Boston, Mass.
Meseum of Fine Arts, Boston, Mass.
Metropolitan Improvement League, Boston, Mass.
Boston Society of Architects, Boston, Mass.
National League of Handicraft Societies (The), Boston, Mass.
Boston Water Color Club, Boston, Mass.
Massachusetts Civic League, Boston, Mass.
Copley Society, of Boston, Mass.
Pratt Institute, School of Fine and Applied Arts, Brooklyn, N. Y.
Brooklyn Institute of Arts and Sciences (The), Brooklyn, N. Y.
Buffalo Society of Artists, Buffalo, N. Y.
Buffalo Chapter, A. I. A., Buffalo, N. Y.
Buffalo Fine Arts Academy, Buffalo, N. Y.
Chicago Society of Artists, Chicago, Ill.
Palette and Chisel Club, Chicago, Ill.
Art Institute, Chicago, Ill.
Municipal Art League, of Chicago. Ill.
The Illinois Chapter, A. I. A., Chicago, Ill.
Cincinnati Museum Association, Cincinnati, Ohio.
Woman's Art Club, of Cincinnati, Ohio.
College for Women, Columbia, S. C.
Connecticut State Federation of Women's Clubs.
University of Central Kentucky, Danville, Ky.
Art Commission of the City and County of Denver, Col.
Artists' Club, of Denver, Col.
Society of Arts and Crafts, Detroit, Mich.
Eastern Art and Manual Training Teachers' Association.
Hartford Art Society, Hartford, Conn.
Municipal Art Society of Hartford, Conn.
Art Association of Indianapolis, Ind.
New Jersey Chapter, A. I. A., Jersey City, N. J.
Kansas Art Association, Lawrence, Kansas.
Fine Arts League, Los Angeles, Cal.
The Meadville (Pa.) Art Association.
The Layton Art Gallery, Milwaukee, Wis.
Milwaukee Art Society, Milwaukee, Wis.
Minneapolis Society of Fine Arts, Minn.
Nashville Art Association, Nashville, Tenn.
Art Association of New Orleans, La.
National Society of Craftsmen, N. Y. C., N. Y.
National Society of Mural Painters, New York City, N. Y.
Society of Beaux Arts Architects, New York City, N. Y.
The National Arts Club, New York City, N. Y.
National Sculpture Society, New York City, N. Y.
New York Water Color Club, New York City, N. Y.
Architectural League of New York.
The Tree Planting Society of New York.
The American Water Color Society, New York City, N. Y.
Municipal Art Society of New York.
American Historic and Scenic Preservation Society, New York City, N. Y.
Art in Trades Club, New York City, N. Y.
The Society of Illustrators, New York City, N. Y.
American Fine Arts Society, New York City, N. Y.
Art League, Public Education Association, of New York.
National Academy of Design, New York City, N. Y.
Societe Des Architectes, Diplomes Par le Gouvernment, New York City, N.Y.
New York Chapter, A. I. A., New York City, N. Y.
American Society of Landscape Architects, New York City, N. Y.

Municipal Art League, of East Orange, New Jersey.
Architectural League of the Pacific Coast, Los Angeles, Cal.
Paris Society of American Painters, Paris, France.
Society of Western Artist, Park Ridge, Ill.
The Fellowship of the Pennsylvania Academy of the Fine Arts, Phila., Pa.
City Parks Association of Philadelphia (The), Pa.
The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa.
University of Pennsylvania, Philadelphia, Pa.
T Square Club of the City of Philadelphia, Phila., Pa.
The Plastic Club, Philadelphia, Pa.
Philadelphia Chapter, A. I. A., Pa.
The Art Society of Pittsburgh, Pa.
Carnegie Technical Schools, Pittsburgh, Pa.
Portland Art Association, Oregon.
Quincy, Ill., Boulevard and Park Association.
Rochester Atheneum and Mechanics Institute, Rochester, N. Y.
San Francisco Chapter, A. I. A., San Francisco, Cal.
San Francis Institute of Art (The), California.
City Art Museum, St. Louis, Mo.
State Art Society of Minnesota, St. Paul, Minn.
Municipal Art Department, St. Paul, Minn.
Institute of Arts and Letters, St. Paul, Minn.
City Improvement Association of Scranton, Pa.
The Woman's Club of Scranton, Pa.
Laurel Hill Association, of Stockbridge, Mass.
Suffern Art Club, Suffern, N. Y.
Texas Federation of Art, Texas.
Waco Art League, Waco, Texas.
Fort Worth Art Association. Fort Worth, Texas.
Arts and Crafts School, Washington, D. C.
Washington Architectural Club, Washington, D. C.
Society of Washington Artists, Washington, D. C.
Washington Chapter, A. I. A., Washington, D. C.
The Corcoran Gallery of Art, Washington, D. C.
Public School Art Teachers' Association, of Washington, D. C.
Washington Water Color Club, Washington, D. C.
American Academy in Rome, Washington, D. C.
Washington Society of the Fine Arts, Washington, D. C.
League for the Decoration of the Public Schools of the District of Columbia, Washington, D. C.
Archeological Institute of America, Washington, D. C.
American Civic Association, Washington, D. C.

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